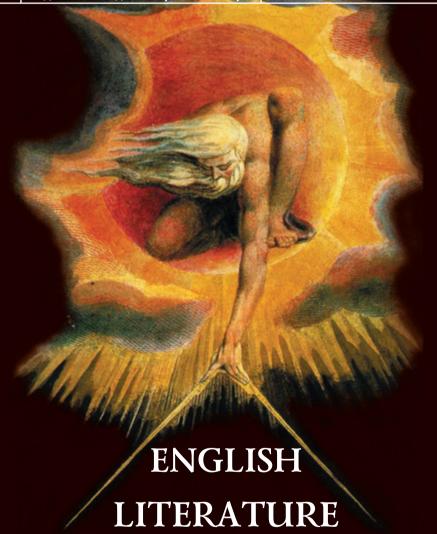


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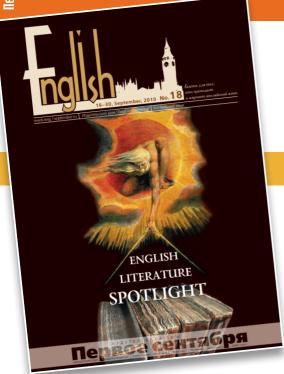


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Editorial

Dear teachers and students!

What you are opening now is not a 'history of English literature' and is not intended as such. Perhaps it sounds a little bit disappointing; but we had reasons for abandoning the idea of a 'history'. However tempting this idea was, the 1st September is anyway a fortnightly, which is hardly a format to cover the English literary history adequately. Even if you are compiling a bulky textbook, you feel at a loss when you come to the question: 'Who must be included?'. How can one represent the 19th century without Byron — or Wordsworth — or the Bronte sisters — or Dickens — or Lewis Carroll — or Tennyson etc.? (Hmm — there are already eight authors, and it is only one century of English literature's millennium or more!).

So, after some debate, we changed the design of the issue to 'English Literature Spotlight'. This means we do not claim to be representing the whole history of English literature. Nor do we intend to focus on the authors most popular in Russia (though some of them, like Shakespeare, are present in this issue). Instead, we pick out some authors whose works are especially good for reading and thinking. You might say that any classic is the writer whose works are of that kind — and you would be right, but some authors are better than others. Namely, in a fortnightly format, we have to deal with very small sections of texts, and it is not every writer from whose works such selections could be picked so that they could make comprehensive reading at school lessons. Daniel Defoe, for instance, is great, but hardly suitable for this purpose. So, the possibility of reading and discussing the texts in class was, largely, what affected our choice.

The other obvious task was to get the Russian learners of English acquainted with the literary works less known in Russia. A typical literary supplement to a Russian course of English language consists of Shakespeare, Robert Burnes and Dickens (less frequently, Somerset Maugham). Such has been the situation for at least half a century. In fact, with the exception of Shakespeare, none of these authors is considered truly representative of English literature by the English themselves. It is exactly as with Dostoyevsky who, in the Western view, is the central Russian author, while Pushkin is hardly known outside Russia, and if known, not recognised as a major writer. (Now, as I am typing this, my MS Word underlines the name of Pushkin, while recognising that of Dostoyevsky; this reflects, in a way, the mind of a non-Russian person).

By this educational reasoning, the order of entries is chronological. The general structure of an entry is a two-section one: on the left page, information on the author and/or the epoch is given; on the right page, a small part of a literary text for reading, accompanied by a task for students. (More texts and tasks can be found on the CD supplement). For the convenience of learning, the informational sections are supplied with the 'English Literature Timeline' which shows also the authors not included in the Spotlight and can help the students to generalise their knowledge of English literature.

Copyright disclaimer: The texts given in this issue are intended for educational purpose. Most of the literary texts are taken from non-profit websites identified in each case, with the exception of that by Seamus Heaney. The latter is reproduced after a non-profit educational anthology of English poetry, for which a proper reference is given.

As for the information sections, the pattern of references is as follows:

- a) no reference at all the text is fully original;
- b) 'Abridged from' the Web text is shortened and simplified to make an easier reading text;
- c) 'Based on' the text follows the general information from the website, but is largely rewritten and supplied with additional information.

18|2010

The

irth **OF ENGLISH LITERATURE**

ENGLISH LITERATURE TIMELINE

mid-5th century AD – the Anglo-Saxon invasion: English language first introduced into Britain

late 7th-early 8th century

– the epic poem Beowulf
probably composed

about 700 – the runic inscriptions on the Franks Casket are made, in English and Latin

731 – The Church History of the English People by Bede the Honourable (673–735) written in Latin

8th century – lines from the Anglo-Saxon Christian poem *The Dream of the Rood* inscribed on a stone cross (in runes)



Since 'English literature' is basically seen as 'literature, written in English and by people living in Britain', the best question to ask is: 'When did the English-speaking people come to the British Isles?'

Before the 5th century AD, Great Britain had long been part of the Roman Empire, inhabited by Romans and Celts (see Milovanova, *The Roman Britain <English No. 14/2010>*). However, the empire went into decline and could not resist the Migration – the coming of Germanic tribes who sought new territories. Some of these invaded the British Isles and conquered a large part of Great Britain. Now we call them Anglo-Saxons, but in fact there were at least three tribes – Angles, Saxons and Jutes.

The Anglo-Saxons were pagans, but in the late 6th and early 7th centuries they converted to Christianity, baptised by Irish monks. With the new religion, books and learning came to them, but everything was in Latin, still thought to be the more 'learned' language. Even the first English historian Bede the Honourable (673–735) wrote his works in Latin.

How, then, do we know that the Anglo-Saxons spoke English? There are indeed some short inscriptions made in runes, the native Germanic alphabet. But for our general knowledge of early English literature we have to thank the Viking pirates of the 9th century. They robbed Anglo-Saxon monasteries, and Latin learning declined. So King Alfred the Great decided to promote writing and education in English.

Several collections of excellent poetic works survived. Some of them are Christian in content, but others present a mixture of Christian and pagan ideas. From this poetry, we know that even the seemingly Christian Anglo-Saxons were often warlike and preferred gold, feasts and heroic actions rather than prayers. The most brilliant (and the most complete) piece of such poetry is the epic poem *Beowulf* telling the story of a hero who fought monsters. What is interesting about *Beowulf* is that it is not about Anglo-Saxons at all – its story takes place in Denmark and Sweden. This might be due to the fact that some of the newcomers to Britain – Jutes, most notably – were of Scandinavian origin.

The language of the Anglo-Saxon records is now called **Old English**. Technically, it is the language spoken between the 5th and 11th centuries AD (until the Norman invasion of 1066). Today, it is very difficult to read even for an English person. So most people read Old English poetry in modern translations – like the one you see on page 5.







From BEOWULF

Beowulf kills a horrible man-eating troll called Grendel, yet has to face the even more terrible female monster who is Grendel's mother.

Then by the shoulder Beowulf seized Grendel's mother - the Geat was now furious, and had few qualms about fighting and swung her, hard, so she smashed to the floor! Promptly she paid him back for that pass, closing upon him with a clammy embrace, and, weary, that strongest of warriors stumbled; catching his foot, he went crashing down. She straddled her hall-guest and drew her sax, a gleaming knife; she wanted to get vengeance for her child. But on his chest lay the woven sark; that saved his life with iron rings that blunted both point and blade. Edgetheow's son would have ended his days there under the pool, the prince would have perished, except he was helped by his woven sark, that hard net of war - and by holy God, who brought him victory in that battle. The Ruler of the Skies decided it rightly, with ease, when Beowulf stood up again.

He saw before him a fabulous blade among other armor, an ancient sword worthy of a warrior, the choicest of weapons – except it was mightier than any other man could bear into battle but Beowulf, heavy and ornate, the handwork of giants. The daring champion of the Shieldings dived for that radiant hilt, raised it high, despairing of his life, lunged angrily, slashing down hard through the skin of her neck, breaking the vertebrae, the blade vanishing through her. Fated, she fell to the floor. The warrior rejoiced, lifting his weapon.

Transl. by Marijane Osborn From http://www.beowulftranslations.net/osbo.shtml

NOTES:

Geat – a tribe of early Sweden
sax – a long knife used as weapon
sark – here: a mailshirt [archaic]
Edgetheow – the king who was Beowulf's father
under the pool – the fight takes place under water
Shieldings – the translator's rendering of Scyldungas, the
name of a prominent family (scyld is 'shield')

TASK

1. Do you feel anything unusual about the verse? Does it sound like the English poets you have read before (Shakespeare, for instance)?

of him ashpole paper somb freendpe

- 2. Think of the sound repetitions like *furious few fighting*. What are they called? (*Alliteration*). Find in the text other examples of alliteration.
- 3. How did Beowulf escaped being killed by the monster? What kind of weapon did he use? How does the poet make us believe that there was something miraculous about Beowulf's victory?
- 4. Do you know any similar stories (for instance, fairy tales (Russian))? In what way they are similar?
- 5. Have you seen any movies based on *Beowulf* before? How does the movie differ from the text you have just read?







English

18 | 2010

Topic: ENGLISH LITERATURE

The

late 9th century – decline in Latin learning; King Alfred commissions English translations of many books including the Bible; Bede's *History* first translated into English

10th to early 11th century – most of the surviving Old English manuscripts produced

1066 – the Norman invasion of Britain; French introduced as formal language; the end of the Old English era

1135 – the Arthurian legend first created by Geoffrey of Monmouth (11=00-1155) in his Latin book about Merlin, based on Celtic folklore

1140s – Geoffrey of Monmouth presents the complete set of Arthurian characters (King Arthur, Queen Guinever, Launcelot etc.) in his *History* (Latin)





oming OF KING ARTHUR

However old the myth of King Arthur and his knights seems today, it had its origin. The author who first created the Arthurian legend was Geoffrey of Monmouth (about 1100–1155), a Welshman, and his book, *History of the British Kings*, was intended as non-fiction (and, as such, was written in Latin). In fact, it was a piece of brilliant propaganda designed to reinforce Welsh identity under the Norman threat and describing Arthur as a Welsh national hero who fought against the Anglo-Saxons.

But Geoffrey's intention somehow went wrong. The age of epic heroes was over; the new ideals of courtesy and chivalry were emerging. The new society required new literature, that is, *romance*. So Arthur, from a supposedly historical and national hero, was transformed into a fictional and international one – the ideal king of chivalric romance. The first authors who adapted the Arthurian myth for fiction were French. To the warlike and heroic ideals of the original story, they added the new ideals of refined behaviour and courtly love. These were embodied in Sir Launcelot, the best of Arthur's knights.

It was in the late 14th century that King Arthur's story re-appeared in Britain, this time in English. Paradoxically, the originally anti-English myth was re-used for the newborn English nationalism. Since the mid-14th century, King Edward III was trying to restore the tradition of native English culture which had undergone heavy French influence after the Norman invasion of 1066. The national renaissance resulted in a powerful outburst of literature written in English – most notably, the poetry of Chaucer [see M. Eliferova, 'To the Middle Ages with Geoffrey Chaucer', in *English*, No. 6 (16–31 March) 2010]. This was when the first Arthurian romances in English were written (all anonymous).

The first person to compile all the Arthurian stories into a single book was Thomas Malory (†1471). Next to nothing is known about him; however, he was the one whose text became the true canon of the Arthurian myth. Unlike his predecessors, he wrote in prose (not in verse) and would often give extended comments on the characters' actions, expressing his personal opinion. Malory was also the first Arthurian writer whose romance had been printed, though 14 years after his death.

Unlike Old English, the Middle English of Malory's book does not require translation, so the text you see on Page 9 is original (it is only spelling that has been modernized).



CHAPTER XIX

Of the great lamentation of the Fair Maid of Astolat when Launcelot should depart, and how she died for his love.

'MY lord, Sir Launcelot, now I see ye will depart; now fair knight and courteous knight, have mercy upon me, and suffer me not to die for thy love'. 'What would ye that I did?' said Sir Launcelot. 'I would have you to my husband', said Elaine. 'Fair damsel, I thank you, said Sir Launcelot, but truly, said he, I cast me never to be wedded man'. 'Then, fair knight, said she, will ye be my paramour?' 'Jesu defend me, said Sir Launcelot, for then I rewarded your father and your brother full evil for their great goodness'. 'Alas, said she, then must I die for your love'. 'Ye shall not so, said Sir Launcelot, for wit ye well, fair maiden, I might have been married an I had would, but I never applied me to be married yet; but because, fair damsel, that ye love me as ye say ye do, I will for your good will and kindness show you some goodness, and that is this, that wheresomever ye will beset your heart upon some good knight that will wed you, I shall give you together a thousand pound yearly to you and to your heirs; thus much will I give you, fair madam, for your kindness, and always while I live to be your own knight'. 'Of all this, said the maiden, I will none, for but if ye will wed me, or else be my paramour at the least, wit you well, Sir Launcelot, my good days are done'. 'Fair damsel, said Sir Launcelot, of these two things ye must pardon me'.

Then she shrieked shrilly, and fell down in a swoon...

[Sir Lancelot departs] Now speak we of the Fair Maiden of Astolat that made such sorrow day and night that she never slept, ate, nor drank, and ever she made her complaint unto Sir Launcelot. So when she had thus endured a ten days, that she feebled so that she must needs pass out of this world, then she shrived her clean, and received her Creator. And ever she complained still upon Sir Launcelot. Then her ghostly father bade her leave such thoughts. Then she said, why should I leave such thoughts? Am I not an earthly woman? I take God to my record I loved never none but Sir Launcelot du Lake, nor never shall, and a clean maiden I am for him and for all other; and sithen it is the sufferance of God that I shall die for the love of so noble a knight. For sweet Lord Jesu, said the fair maiden, I take Thee to record, on Thee I was never great offencer against thy laws; but that I loved this noble knight, Sir Launcelot, out of measure, and of myself, good Lord, I might not withstand the fervent love wherefore I have my death.'

And then she called her father, Sir Bernard, and her brother, Sir Tirre, and heartily she prayed her father that her brother might write a letter like as she did indite it: 'And while my body is hot let this letter be put in my right hand, and my hand bound fast with the letter until that I be cold; and let me be put in a fair bed with all the richest clothes that I have about me, and so let my bed and all my richest clothes be laid with me in a chariot unto the next place where Thames is; and there let me be put within a barget, and but one man with me, such as ye trust to steer me thither, and that my barget be covered with black samite over and over: thus father I beseech you let it be done'. So her father granted it her faithfully, all things should be done like as she had devised. Then her father and her brother made great dole, for when this was done anon she died.





NOTES:

paramour - today called a 'boyfriend'
shrived her clean, and received her Creator

- confessed and received the Holy Communion

sithen – since [archaic]

indite - dictate

barget - boat

samite – a kind of cloth (compare aksamite in Slovo

o Polku Igoreve)

anon - soon, suddenly

- 1. You have just read a Medieval love story. What is special about the way Elaine's feelings are expressed? Do you think a modern person could feel and behave that way?
- 2. Do you sympathize with Elaine? Do you think Malory likes his heroine? Explain why or why not.
- 3. Have you happened to read a story like this in Russian literature? (Eugene Onegin). What is the difference? Why do you think the Russian story ends differently?



English

18 | 2010

Topic: ENGLISH LITERATURE

The

OF SONNETS

late 12th century – the Arthurian legend adapted into romance by French authors

1337 – King Edward III begins the Hundred Years War against France; English ethnicity re-established

1362 – A-version of *The Vision of Piers Plowman*, the satirical poem by William Langland (1332–1400), written

1369 – Book of the Duchess, the poetic debut of Geoffrey Chaucer (1343–1400), written

1370s – Troilus and Criseyde written by Chaucer

1377 – Langland's B-version of The Vision of Piers Plowman completed

late 1379s to early 1380s – the Bible translated into Middle English by John Wyclif (?–1384); translation suppressed by the Catholic Church

1380s – *Canterbury Tales* written by Chaucer

late 14th century – the anonymous alliterative poem Sir Gawain and the Green Knight written, as the first Arthurian story in English A sonnet is a 14-line poem with a special pattern of rhymes. There are two kinds of sonnet:

1) Italian, which consists of two 4-line and two 3-line stanzas and rhymes *a-b-b-a*, *a-b-b-a*, *c-d-c*, *d-c-d*;

2) English, or 'Shakespearean', which consists of three 4-line and one double-line stanza and rhymes any way you like.

However, the name of the latter must not be taken too literally. While the best known English sonnets are Shakespeare's, he was in no way the person who invented this form. Moreover, it was not every English poet who employed the 'English' sonnet.

The sonnet genre first emerged in Italy, in the 13th century, and was made popular by Petrarch (1304–1374). But it was not until the early 16th century that sonnets in other European languages appeared (first, in French). The poet who introduced the sonnet in England, in late 1520s, was Thomas Wyatt [wajət], who would use the Italian system of rhyming. But English grammar made it difficult to invent as many rhymes as the Italian form required, so the next step was taken by another poet, Henry Howard, Earl of Surrey. He was to simplify the rhyming pattern. So the true inventor of the 'Shakespearean' sonnet was Surrey.

In fact, even by the late 16th century, under the reign of Queen Elizabeth, the Italian sonnet had not been yet abandoned in England. It was still used by the greatest pre-Shakespearean poet – Sir Philip Sidney (1554-1586).

If one needs a model of what an ideal Elizabethan character should be, then Sidney is the one. He was a poet, a diplomat, a soldier and a courtier, all in one. He was as famous for his inborn nobility of mind as for his unhappy love with Penelope Devereux [devera], daughter of the Earl of Essex. He met the girl in 1576 and took to her immediately; there were reasons to think that she liked him too. The Earl approved the future marriage of his daughter, but, unluckily, fell ill and died the same year. Meanwhile, Sidney got into a heavy clash with Queen Elizabeth and, as a result, was exiled. It was only in 1581 that he was allowed to return to London – just to discover that Penelope had been already given in marriage to another man, Lord Rich, apparently against her will. Sidney felt totally ruined. His attempts to resume his relationship with Penelope presumably failed. What he could do best was to make his personal catastrophe into poetry. His book of sonnets, Astrophil and Stella, tells the story of a man who is in love with a married woman. She is, however, faithful to her husband and declines the hero's attempts, which makes him admire her even more. While the names are fictional (Stella is 'star' in Latin, and Astrophil 'star-loving' in Greek), the autobiographic nature of the sonnets is recognisable.

Unlike the earlier poets to whom the married state of their ladies guaranteed that their loving feelings were sublime and moral, Sidney takes it as his personal tragedy. His Astrophil cannot be happy by only loving Stella secretly. The impossibility of being together is torture to him. One might guess that Sidney was a poet of a new era – the one to which earthly love did matter. Sidney was born after the Reformation, and his cultural background was Protestant. Protestant theology thought that pretending to be sexless just for the sake of being lofty was nonsense and that marriage was good by itself. So Astrophil is both unhappy about Stella's marriage to another man and appreciates her faithfulness to her spouse.

Sidney's death was as romantic as his life—he was killed in a military campaign in the Netherlands in 1586. As for Penelope, she turned out to be not exactly the virtuous kind of Stella. After Sidney's death, she had a scandalous affair with yet another man and finally divorced Lord Rich in 1601, to marry her lover. By a coincidence, this was the year when her brother Robert Devereux, Earl of Essex, was beheaded for his revolt against the Queen. The Essex family was definitely unlucky.

18|2010

English

ASTROPHIL

From ASTROPHIL AND STELLA

Sonnet 39

Come Sleep! O Sleep, the certain knot of peace, The baiting place of wit, the balm of woe, The poor man's wealth, the prisoner's release, The indifferent judge between the high and low; With shield of proof, shield me from out the prease Of those fierce darts Despair at me doth throw; O make in me those civil wars to cease; I will good tribute pay, if thou do so. Take thou of me smooth pillows, sweetest bed, A chamber deaf to noise and blind to light, A rosy garland and a weary head: And if these things, as being thine by right, Move not thy heavy grace, thou shalt in me, Livelier than elsewhere, Stella's image see.

Philip Sidney

NOTES:

baiting place - here: inn
doth = does [archaic]
prease - press [Sydney's individual alteration]
thou, thy, thine, thou shalt - you, your, yours, you shall
[archaic 2nd person singular]

TASK

- 1. To whom is the poem addressed? What (seemingly) makes the poet suffer?
- 2. At what point did you realise it was a love poem? What is particular about Sydney's way of expressing love in this sonnet (compare, for instance, Elaine's story in Malory, p.7)?
- 3. Why does the poet calls Sleep 'the indifferent judge between the high and low'?

Sonnet 43

O grammar-rules, O now your virtues show;
So children still read you with awful eyes,
As my young dove may, in your precepts wise,
Her grant to me by her own virtue know;
For late, with heart most high, with eyes most low,
I craved the thing which ever she denies;
She, lightning Love displaying Venus' skies,
Lest once should not be heard, twice said, No, No!
Sing then, my muse, now *Io Paean* sing;
Heav'ns envy not at my high triumphing,
But grammar's force with sweet success confirm;
For grammar says,—oh this, dear Stella, weigh, —
For grammar says,—to grammar who says nay? —
That in one speech two negatives affirm!

Philip Sidney

NOTES:

awful – here: full of reverence'Io Paean' – an ancient Greek hymn to Apollo, the god of

nay = no [archaic &colloquial]

- 1. Were you surprised by the beginning of the sonnet? Do you think it is common to start a love poem with such a thing as 'grammar rules'?
- 2. How does the poet link grammar rules to his love theme? What is the humour of the sonnet?
- 3. Are the poet's feelings different from those of Sonnet 39? In what way?



English 18 | 2010 Topic: ENGLISH LITERATURE

illiam **SHAKESPEARE**



about 1415 – Chancery Standard of English language introduced by King Henry V

before 1471 – Thomas Malory (1405–1471) writes *La Morte d'Arthur*, summing up all the Arthurian legends in Middle English prose

1485 – Malory's romance printed by William Caxton, the first English typographer

1508 – education reform started by John Colet (1467–1519): more Latin classics brought into school curricula

1513 – Thomas More (1478– 1535) begins his *History of Richard III* (never completed), the future source for *Richard III* by Shakespeare

1516 – More's *Utopia* first published

1531 – King Henry VIII (reigned 1509–1547), after a conflict with the Pope, creates the Church of England and heads it himself



The last quarter of the 16th century saw an outburst of English drama whose true gem was indeed William Shakespeare (1564–1616). To the ordinary reader, the coming of Shakespeare seems miraculous, if not mysterious. Given the fact that very little is known about his personality (for known facts, see Elena Zubets, 'Shakespeare', in *English*, 2010, No. 8, pp. 37–38), some people doubt that he had ever written anything at all – there must have been some other author, they argue.

In fact, Shakespeare's emergence was powerful, but in no way surprising. By the time he was born, England had a steady cultural basis for a new era in literature. In the early 16th century John Colett, an Oxford professor, introduced a new standard for school education, under which children of common people were taught Latin classical literature like Virgil and Cicero. The recently invented printing press allowed even poor people to have text-books. It was also throughout the 16th century that many pieces of ancient and contemporary foreign literature were translated into English and published in hundreds, even thousands of copies. So things had changed a lot since the Middle Ages, and literature was mirroring the change. There were at least three major playwrights starting a bit earlier than Shakespeare – Robert Greene, Thomas Kyd and Christopher Marlowe, all of them very popular in Shakespeare's lifetime (unluckily, they all died young, and Shakespeare had the advantage of outliving them).

If we look into the background of Shakespeare's works, he seems almost shockingly unoriginal. There is not a single genre or device he created on his own. The blank-verse tragedy first appeared on the English stage three years before his birth; blank verse itself was invented by Henry Howard, Earl of Surrey, in the 1540s; the sonnet in English dates back to 1530s, and its 'Shakespearean' form was also established by Surrey (see pp. 8–9). And of 36 plays written by Shakespeare, 32 are based on stories found in earlier literature. Where, then, is there any room for genius?

There are two things left which are basic for literature: style and characters. What makes Shakespeare Shakespeare is how he gives us insight into the human mind through his use of language. His characters are not just speaking on stage – they are always thinking, and their speech presents the very flow of their thought: embarrassed, frightened, playful etc. Unlike most playwrights before the 20th century, Shakespeare is not interested in creating 'types', or sets of fixed features – his task is rather to explore the changing states of mind in different personalities. That is why Shakespeare's characters look so lively and modern today.

If one needs to see how Shakespeare's method works, *Macbeth* is an obvious choice. The shortest of Shakespeare's tragedies and one of his greatest works, it would have never been known if Shakespeare's friends had not published it in a posthumous collection of 1623. (*Hamlet*, for instance, was published twice in Shakespeare's lifetime). It is a story of a legendary Scottish person who murdered many people in order to ascend to the throne. However, the original story did not have Macbeth punished immediately – he reigned for many years. Shakespeare rendered the legend so that his distaste for amoral policy became apparent. Shakespeare's Macbeth is a naturally good man who is, through his own choice, transformed into a monster – and ruined.

[Macbeth has just murdered King Duncan, planning to become king himself, but is frustrated because two servants have witnessed the murder].

Macbeth. One cried 'God bless us!' and 'Amen' the other; As they had seen me with these hangman's hands. Listening their fear, I could not say 'Amen,' When they did say 'God bless us!'

Lady Macbeth. Consider it not so deeply.

Macbeth. But wherefore could not I pronounce 'Amen'? I had most need of blessing, and 'Amen' Stuck in my throat.

Lady Macbeth. These deeds must not be thought After these ways; so, it will make us mad.

Macbeth. Methought I heard a voice cry 'Sleep no more!

Macbeth does murder sleep', the innocent sleep,

Sleep that knits up the ravell'd sleeve of care,

The death of each day's life, sore labour's bath,

Balm of hurt minds, great nature's second course,

Chief nourisher in life's feast,—

Lady Macbeth. What do you mean?

Macbeth. Still it cried 'Sleep no more!' to all the house: 'Glamis hath murder'd sleep, and therefore Cawdor Shall sleep no more; Macbeth shall sleep no more.'

Lady Macbeth. Who was it that thus cried? Why, worthy thane, You do unbend your noble strength, to think So brainsickly of things. Go get some water, And wash this filthy witness from your hand. Why did you bring these daggers from the place? They must lie there: go carry them; and smear The sleepy grooms with blood.

Macbeth. I'll go no more:

I am afraid to think what I have done; Look on't again I dare not.

From www.opensourceshakespeare.org

NOTES:

hangman – executioner **methought** = I thought

Topic: ENGLISH LITERATURE

Glamis, Cawdor – geographical names (Thane of Glamis and Thane of Cawdor are the titles born by Macbeth at that point).

English

- This is another sleepless hero of Elizabethan literature (see pp. 8–9). Where does his wording become similar to Astrophil's?
 How do the situations in Sydney and in Shakespeare differ?
 What is the reason for insomnia in each case?
- 2. Discuss Lady Macbeth's reaction to Macbeth's disturbed state.
- 3. Enact the dialogue in two versions:
 - a) modern (a boy for Macbeth, a girl for Lady Macbeth);
 - b) Elizabethan (a boy for each character).

Topic: ENGLISH LITERATURE

English 18|2010

ove, Fault

AND IMPERFECTION

- 1530s the sonnet first introduced in *England* by Thomas Wyatt (1503–1542) through translations of Petrarch
- 1535 Thomas More beheaded for disagreeing with the church policy of Henry VIII
- 1536 Queen Anne Boleyn beheaded for 'treason'; her friend Wyatt, imprisoned, writes a poem dedicated to her memory
- 1539 an English translation of the *Bible* authorized by Henry VIII
- 1540s the 'English' form of sonnet invented by Henry Howard, Earl of Surrey (1517–1547); he also translates Virgil's *Aeneid* into English, which is the first piece of English poetry using the blank verse
- 1547 Surrey, being a cousin of Anne Boleyn's, also executed
- 1557 the poems and sonnets by Wyatt and Surrey first published
- 1558 Queen Elizabeth I ascends the English throne
- 1561 the first English tragedy written

Shakespeare's Sonnets are as popular as misunderstood. Though they had been published in 1609, in Shakespeare's lifetime, it was most likely a pirated edition, and they were never republished until the late 17th century, when a certain compiler issued a collection of wildly distorted Shakespearean poems. He felt it was possible even to cut two of three sonnets in pieces and merge them together. This led to many misconceptions about the nature of the Sonnets, which survived well into the 19th and 20th century even after the true texts had been discovered.

One of those misconceptions is that all or most of the Sonnets are love poems addressed to a woman. This idea had influenced the Russian translations by Nicolas Gerbel and Samuel Marshak who made Shakespeare address a woman where in fact he addressed a man. Actually, only 26 out of 154 sonnets address a 'Dark Lady' whose identity is unknown. Two of the rest are purely allegorical, and 126 are dedicated to a 'Fair Friend' – a young man of noble birth. The 'Fair Friend' could conceivably be either Henry Wriothesley, Earl of Southampton, to whom Shakespeare had dedicated his two narrative poems earlier, or William Herbert, Earl of Pembroke and a nephew of Philip Sydney.

The discovery that the addressee of most sonnets was in fact male was shocking and led to another misconception – about Shakespeare's perversion. However, nothing indicates that Shakespeare was interested in other men: all we know about his personal relations is that he was married, had children by his wife and once had an affair with one of his female fans. Besides, in Sonnets 1–17 Shakespeare persuades his 'Fair Friend' to get married. What misleads a modern reader is the highly emotional tone of the 'Fair Friend' sonnets and the use of the word 'love'. In fact, there was nothing abnormal in such expression of feelings in Medieval and Renaissance culture, and affection did not necessarily mean sexual feelings. 'Love' was often used for 'friendship' until the 18th century. People just used to be more emotionally open than we are (consider the writings of Karamzin and Radishchev).

What is actually astonishing about the Sonnets is their general idea. Since the time of Petrarch (1304–1374), it had been commonly assumed that the addressee of a sonnet should be represented as perfect by nature. A sonnet meant praise. But it is imperfection of his characters that Shakespeare lays stress upon. While it is widely known that the 'Dark Lady' has imperfect looks (Sonnet 130, 'My mistress' eyes are nothing like the sun'), it is even more important that both she and 'Fair Friend' are imperfect morally. Sometimes Shakespeare becomes really preoccupied with their faults. Unlike earlier sonnet writers, he does not claim that he took to these two people because they were perfect – his affection is deeply personal, and the imperfections of his friend and mistress is what makes his feelings human.

SHAKESPEARE'S SONNETS

Sonnet 120

That you were once unkind befriends me now, And for that sorrow which I then did feel Needs must I under my transgression bow, Unless my nerves were brass or hammer'd steel. For if you were by my unkindness shaken As I by yours, you've pass'd a hell of time, And I, a tyrant, have no leisure taken To weigh how once I suffered in your crime. O, that our night of woe might have remember'd My deepest sense, how hard true sorrow hits, And soon to you, as you to me, then tender'd The humble slave which wounded bosoms fits! But that your trespass now becomes a fee; Mine ransoms yours, and yours must ransom me.

NOTES:

thou art you are [archaic 2nd person singular] **err** mistake (compare *error*)

Sonnet 131

Thou art as tyrannous, so as thou art,
As those whose beauties proudly make them cruel;
For well thou know'st to my dear doting heart
Thou art the fairest and most precious jewel.
Yet, in good faith, some say that thee behold
Thy face hath not the power to make love groan:
To say they err I dare not be so bold,
Although I swear it to myself alone.
And, to be sure that is not false I swear,
A thousand groans, but thinking on thy face,
One on another's neck, do witness bear
Thy black is fairest in my judgment's place
In nothing art thou black save in thy deeds,
And thence this slander, as I think, proceeds.

From http://www.opensourceshakespeare.org/

- 1. Can you tell which of the sonnets is addressed to the friend and which to the lady?
- 2. Which of them is the poet is readier to forgive? Whose imperfection is more painful to his feelings? Why do you think there is such difference?





Topic: ENGLISH LITERATURE

umour and Humours: BEN JONSON



- **1564** William Shakespeare and Christopher Marlowe born
- 1579 the first collection of poems by Edmund Spencer (1552–1599) published
- early 1580s Astrophil and Stella by Philip Sydney (1554– 1586) composed
- late 1580s the debut of three great Elizabethan playwrights: Thomas Kyd (1558–1594), Robert Greene (1560–1592) and Christopher Marlowe (1564–1593)
- 1590 the first works by Shakespeare presumably written; Marlowe's tragedy *Tambur-laine* published; Spenser publishes a book of sonnets and parts of a large epic poem *Fairy Queen*; Sydney's epic poem *Arcadia* published posthumously
- 1591 the first edition of Sydney's Astrophil and *Stella* published
- 1592 Shakespeare attacked by Greene in a satire; Shakespeare's *Richard III* most likely written
- 1593 Marlowe murdered; Shakespeare's narrative poem *Venus and Adonis* published with a dedication to Henry Wriothesley, Earl of Southampton

Ben Jonson was born around June 11, 1572. He was educated at Westminster School by the great classical scholar William Camden and worked in his stepfather's trade, bricklaying. The trade did not please him, and he joined the army, serving in Flanders. He returned to England about 1592 and married Anne Lewis on November 14, 1594.

Jonson joined the theatrical company of Philip Henslowe in London as an actor and playwright on or before 1597. In 1597 he was imprisoned in the Fleet Prison for his involvement in a satire entitled *The Isle of Dogs*, disliked by the authorities. The following year Jonson killed a fellow actor, Gabriel Spencer, in a duel in the Fields at Shoreditch and was tried at Old Bailey for murder. He was released, forfeited all his possessions, and with a felon's brand on his thumb.

Jonson's second known play, *Every Man in His Humour*, was performed in 1598 by the Lord Chamberlain's Men at the Globe with William Shakespeare in the cast. Jonson became a celebrity, and there was a brief fashion for 'humours' comedy, a kind of topical comedy involving eccentric characters, each of whom represented a temperament, or 'humour', of humanity.

Jonson's explosive temperament and conviction of his superior talent gave rise to "War of the Theatres". In *The Poetaster* (1601), he satirized other writers, chiefly the English dramatists Thomas Dekker and John Marston. Dekker and Marston answered back by attacking Jonson in their play. Eventually, the writers patched up their feuding; in 1604 Jonson collaborated with Dekker on *The King's Entertainment* and with Marston and George Chapman on *Eastward Ho!*

His enduring reputation rests on the comedies written between 1605 and 1614. The first of these, *Volpone*, *or The Fox* (performed in 1605–1606, first published in 1607) is often regarded as his masterpiece. The following plays, *The Silent Woman* (1609), *The Alchemist* (1610), and *Bartholomew Fair* (1614) are all peopled with dupes and those who deceive them. Jonson's keen sense of his own stature as an author is represented by the unprecedented publication of his *Works*, in folio, in 1616. He was appointed as poet laureate and awarded a substantial pension in the same year.

Though he never had any university education, Jonson received an honorary Master of Arts degree from Oxford University and lectured on rhetoric at Gresham College, London.

Jonson's comedies written after 1616 were not successful. Despite these failures, Jonson was the leading wit of the group of writers who gathered at the Mermaid Tavern in the Cheapside district of London. They called themselves 'sons' or 'tribe' of Ben, and later were known as the Cavalier poets.

Jonson was appointed City Chronologer of London in 1628, the same year in which he suffered a severe stroke. His loyal friends kept him company in his final years and the King provided him some financial comfort. Jonson died on August 6, 1637 and was buried in Westminster Abbey under a plain slab on which was later carved the words, "O Rare Ben Jonson!"

Abridged from www.luminarium.org

From VOLPONE (Act 1, Scene 1)

A room in Volpone's House. Enter Volpone and Mosca.

VOLPONE: Good morning to the day; and next, my gold:

Open the shrine, that I may see my Saint.

[Mosca withdraws the curtain, and discovers piles of gold, jewels, etc.]

Hail the world's soul, and mine! more glad than is The teeming earth to see the long'd-for sun Peep through the horns of the celestial Ram, Am I, to view thy splendour darkening his; That lying here, amongst my other hoards, Shew'st like a flame by night; or like the day Struck out of chaos, when all darkness fled Unto the centre. O thou son of Sol, But brighter than thy father, let me kiss, With adoration, thee, and every relic Of sacred treasure, in this blessed room. Well did wise poets, by thy glorious name, Title that age which they would have the best; Thou being the best of things: and far transcending All style of joy, in children, parents, friends, Or any other waking dream on earth: Thy looks when they to Venus did ascribe, They should have given her twenty thousand Cupids;

Such are thy beauties and our loves! Dear saint, Riches, the dumb God, that giv'st all men tongues; That canst do nought, and yet mak'st men do all things;

The price of souls; even hell, with thee to boot, Is made worth heaven. Thou art virtue, fame, Honour, and all things else. Who can get thee, He shall be noble, valiant, honest, wise,..

MOSCA: And what he will, sir. Riches are in fortune A greater good than wisdom is in nature.

From www.gutenberg.org

NOTES:

celestial Ram a zodiac sign

thou, thee = you; thy = your (archaic 2nd person singular)Sol Sun, perhaps as Apollo, the god identified with Sun in Roman myth

shew'st, giv'st, mak'st 2nd person singular of 'show', 'give', 'make' (Present Simple)

Topic: ENGLISH LITERATURE

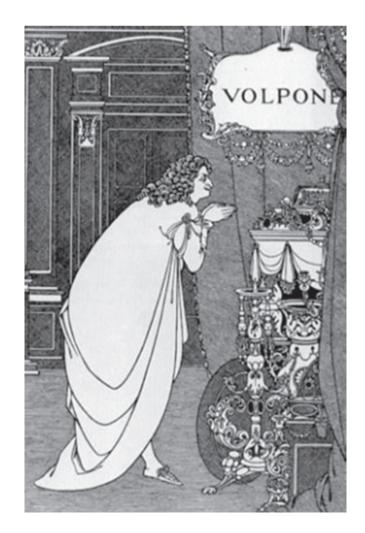


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English

Volpone (Stephen Moorer) from a Pacific Repertory Theatre production at the Golden Bough Playhouse in Carmel, Ca., Sept., 2000

- 1. Who (or what) is the 'saint' addressed by Volpone? What impression has Volpone's speech made upon you?
- 2. What use does Volpone make of metaphors? What emotions does he show?
- 3. The name 'Volpone' is the Italian word for 'a big male fox'. Why do you think the hero is likened to a fox?
- 4. Do you feel this speech is funny? Why or why not? Explain the author's irony about his hero.
- 5. Compare Volpone's wording with that of the Covetous Knight in Pushkin. Are the ways in which the two greedy characters speak about their wealth the same?



English
Topic: ENGLISH LITERATURE
18 | 2010

The uritan **HOMER**



1594 – Shakespeare's other long poem, *Lucrece*, published, again with a dedication to Southampton; more of his plays published, including *The Taming of the Shrew*

1595 – Sydney's tract *The Defence* of *Poesy* published

1597 – Shakespeare's Romeo and Juliet and Richard II published

1598 – Shakespeare listed by Francis Meres as one of the best contemporary playwrights; a history play *Sir Thomas More* written collectively by several authors, one of whom was Shakespeare; first comedy by Ben Jonson, *Every Man in His Humour*, written

1599 – the Globe Theatre opens

1600 or 1601 – *Hamlet* written

1601 – Shakespeare's *Richard II* used (unsuccessfully) as propaganda by Robert Devereux, Earl of Essex, during his anti-Elizabethan revolt; the revolt suppressed

1603 – death of Queen Elizabeth; King James I ascends the throne and takes the Globe Theatre under his personal patronage; Hamlet first printed

John Milton was born in London, in 1608, as the son of the composer John Milton and his wife Sarah Jeffrey. He started writing poetry as young as 15, but little of it was published before 1667.

Milton matriculated at Christ's College, Cambridge, in 1625 and graduated with a B.A. in 1629. Preparing to become an Anglican priest, he stayed on to obtain his Master of Arts degree in 1632. At Cambridge he had a reputation for poetic skill and general erudition, but felt alienation from his peers and university life as a whole.

Upon receiving his M.A., Milton undertook six years of self-directed private study. He read both ancient and modern works of theology, philosophy, history, politics, literature and science, in preparation for a poetical career. As a result, Milton is considered to be among the most learned of all English poets. He knew Latin, Greek, Hebrew, French, Spanish, and Italian; he also studied Old English. From May 1638 to August 1639, Milton went on a tour of France and Italy. He met famous theorists and intellectuals of the time, one of whom was the astronomer Galileo.

He returned to England, to meet there the Revolution of 1640. Milton began to write pamphlets in the service of the Puritan and Parliamentary cause. He vigorously attacked the High-church party of the Church of England.

In 1643 Milton married the 16-year-old Mary Powell. She felt unhappy and soon returned to her family. Milton published some pamphlets arguing for the morality of divorce; however, Mary, frightened by the Civil War, returned to him in 1645.

With the parliamentary victory in the Civil War, Milton used his pen in defence of the republican principles. His political reputation got him appointed Secretary for Foreign Tongues by the Council of State in March 1649. Though his main job to compose the English Republic's foreign correspondence in Latin, he also was called upon to produce propaganda for the regime. In October 1649 he published a tract explaining why King Charles I should have been executed.

By 1654, Milton became totally blind and had to dictate his verse and prose to helpers. His first wife, Mary Powell, died in 1652 in childbirth. They had four children. In 1656, Milton remarried Katherine Woodcock, who also died two years later.

Cromwell's death in 1658 caused the English Republic to collapse, yet Milton clung to his republican beliefs. He wrote proposals to retain a republican government against the wishes of parliament, soldiers and the people. Upon the Stuart Restoration in 1660, Milton was arrested and briefly imprisoned before influential friends intervened. In 1663 he married Elizabeth Minshull, then aged 24, and spent the rest of his life living quietly in London. He died on 8 November, 1674.

His main work, the blank-verse narrative poem *Paradise Lost*, was composed by the blind Milton between 1658–1664 through dictation and published in 1667. It is based upon the biblical story of Adam and Eve, which is expanded by Milton to an epic scale. His apparent task was to create a Christian version of classical epic (his blindness made him identify himself with Homer).

Milton believed his style was classical, but to literary critics it seems highly experimental. The classical languages left an imprint on his poetry in English (he wrote also in Italian and Latin). Milton is known for coining tens of new words, one of which is 'self-esteem'.

Topic: ENGLISH LITERATURE

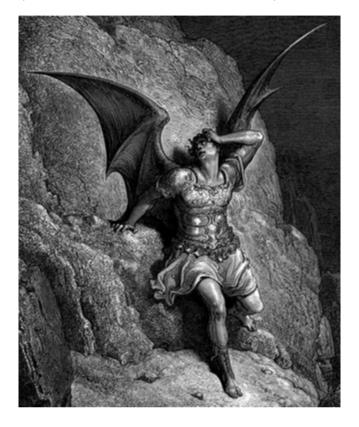


From PARADISE LOST (lines 242–270)

[Satan, after his revolt against God, is exiled to Hell together with his fallen angels].

'Is this the Region, this the Soil, the Clime, Said then the lost Arch-Angel, this the seat That we must change for Heav'n, this mournful gloom For that celestial light? Be it so, since he Who now is Sovran can dispose and bid What shall be right: farthest from him is best Whom reason hath equal'd, force hath made supreme Above his equals. Farewell happy Fields Where Joy for ever dwells: Hail horrors, hail Infernal world, and thou profoundest Hell Receive thy new Possessor: One who brings A mind not to be chang'd by Place or Time. The mind is its own place, and in it self Can make a Heav'n of Hell, a Hell of Heav'n. What matter where, if I be still the same, And what I should be, all but less then he Whom Thunder hath made greater? Here at least We shall be free; th' Almighty hath not built Here for his envy, will not drive us hence: Here we may reign secure, and in my choice To reign is worth ambition though in Hell: Better to reign in Hell, then serve in Heav'n.





But wherefore let we then our faithful friends, Th' associates and copartners of our loss Lye thus astonish'd on th' oblivious Pool, And call them not to share with us their part In this unhappy Mansion, or once more With rallied Arms to try what may be yet Regain'd in Heav'n, or what more lost in Hell?'

From www.gutenberg.org (spelling slightly modernized)

NOTES:

sovran = soverign

th' = the

Pool here: the fire lake of Hell

- 1. What kind of verse does Milton use? (*Blank verse*). Who else used it before? (*Shakespeare*).
- 2. Explain why *Paradise Lost* is a 'narrative poem'.
- 3. What do you think Milton means by 'The mind is its own place, and in itself / Can make a Heav'n of Hell, a Hell of Heav'n'? What is Milton's idea of Heaven / Hell like?
- 4. The Romantic poets of the 19th century did in fact sympathize with Milton's Satan. Do you think Milton intended such a result? If not, what made the later poets so preoccupied with his Satan?

Topic: ENGLISH LITERATURE

Она любила Ричардсона Не потому, чтобы прочла, Не потому, чтоб Грандисона Она Ловласу предпочла...

Each of us knows these lines from Eugene Onegin. But what on earth was Pushkin talking about? Who was the Richardson read (or unread) by Tatiana's mother? Who were Grandison and Lovelace?

It is time to unveil the mystery: Pushkin meant Samuel Richardson (1689–1761), the once popular author of epistolary novels.

The epistolary novel, or a novel told in letters, had become popular in England before Samuel Richardson's time, but he was the first English novelist to perfect this form. Richardson chose to focus his attention on the limited problems of marriage and of the heart, matters to be treated with seriousness. In so doing, however, he also provided his readers with an unparalleled study of the social and economic forces that were bringing the rising, wealthy English merchant class into conflict with the landed aristocracy.

Born in Derbyshire, Richardson was one of nine children of a carpenter. He became an apprentice printer to John Wilde and learned his trade well from that hard master for 7 years. After serving as "Overseer and Corrector" in a printing house, he set up shop for himself in Salisbury Court, Fleet Street, in 1720, where he married, lived for many years, and carried on his business. Within 20 years he had built up one of the largest printing businesses in London. Although he published a wide variety of books, including his own novels, he depended upon the official printing that he did for the House of Commons for an important source of income.

In 1739, while at work on a book of model letters for social occasions proposed to him as a publishing venture by two booksellers, Richardson decided to put together a series of letters that would narrate the tribulations of a young servant girl in a country house. His first epistolary novel, Pamela, or Virtue Rewarded, was published in two volumes in November 1740 and became an instant and enormous success. Richardson's use of the epistolary form, which made it possible for him to have Pamela writing in the moment, enabled him to give a minutely particular account of his heroine's thoughts, actions, fears, and emotions. Pamela's letters create a new kind of sympathy with the character whose experiences are being shared.

By the summer of 1742 Richardson had begun work on what was to become his masterpiece. Clarissa Harlowe was published in seven volumes in 1747-1748. One of the longest novels in the English language, it contains 547 letters, most written by the heroine, Clarissa Harlowe, her friend, Anna Howe, the dashing villain, Lovelace, and his confidant, John Belford. Letters follow Clarissa's struggle with her family to avoid marriage to the odious Mr. Soames, her desperate flight from her family into the arms of Lovelace, her attempts to escape from Lovelace by soliciting the aid of her unforgiving family, and her dramatic death. Before the final volumes of the novel were published, many of Richardson's readers had pleaded with him to give the novel a happy ending by allowing Clarissa to live. The novel explores the problem of humanity desperately seeking freedom in a society where duty and responsibility are constant limitations upon that search.

In order to answer criticisms that he had allowed Lovelace to become too attractive a figure in Clarissa, Richardson toiled for 5 years to depict the perfect Christian gentleman. His third and final novel, Sir Charles Grandison, was published in 1753–1754. But Richardson's contemporaries did not like it. Because Sir Charles is without fault and too moral, he does not win the reader's sympathies.

After this Richardson wrote no more novels. He died in London on July 4, 1761. Based on http://www.answers.com/topic/samuel-richardson

about 1603-1606 - King Lear, Othello and Macbeth written by Shakespeare

1605 – Ben Jonson's Volpone written

1608 – John Milton born

1609 - Shakespeare's Sonnets published

1613 – The Globe Theatre burnt down; Shakespeare retires from writing

1616 - death of Shakespeare; complete works by Ben Johnson published

1610s-1620s - the 'Metaphysical' poets John Donne (1572-1631) and George Herbert (1593-1633) flourish

1623 – the First Folio of Shakespeare's works published posthumously

1630 – the first published poem by John Milton (1608-1674), On Shakespeare

1630s – the 'Cavalier' (i. e. court) poets, such as John Suckling (1609–1642) flourish

1640 – the English Revolution started





From CLARISSA HARLOWE

MISS ANNA HOWE, TO MISS CLARISSA HARLOWE, JAN 10

I am extremely concerned, my dearest friend, for the disturbance that have happened in your family. I know how it must hurt you to become the subject of the public talk: and yet, upon an occasion so generally known, it is impossible but that whatever relates to a young lady, whose distinguished merits have made her the public care, should engage every body's attention. I long to have the particulars from yourself; and of the usage I am told you receive upon an accident you could not help; and in which, as far as I can learn, the sufferer was the aggressor.

Mr. Diggs, the surgeon, whom I sent for at the first hearing of the rencounter, to inquire, for your sake, how your brother was, told me, that there was no danger from the wound, if there were none from the fever; which it seems has been increased by the perturbation of his spirits.

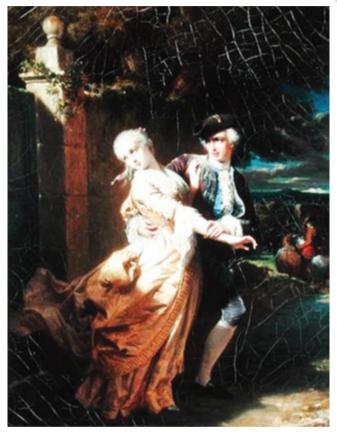
Mr. Wyerley drank tea with us yesterday; and though he is far from being partial to Mr. Lovelace, as it may well be supposed, yet both he and Mr. Symmes blame your family for the treatment they gave him when he went in person to inquire after your brother's health, and to express his concern for what had happened.

They say, that Mr. Lovelace could not avoid drawing his sword: and that either your brother's unskilfulness or passion left him from the very first pass entirely in his power. This, I am told, was what Mr. Lovelace said upon it; retreating as he spoke: 'Have a care, Mr. Harlowe – your violence puts you out of your defence. You give me too much advantage. For your sister's sake, I will pass by every thing: – if –'

But this the more provoked his rashness, to lay himself open to the advantage of his adversary – who, after a slight wound given him in the arm, took away his sword.

There are people who love not your brother, because of his natural imperiousness and fierce and uncontrollable temper: these say, that the young gentleman's passion was abated on seeing his blood gush plentifully down his arm; and that he received the generous offices of his adversary (who helped





him off with his coat and waistcoat, and bound up his arm, till the surgeon could come,) with such patience, as was far from making a visit afterwards from that adversary, to inquire after his health, appear either insulting or improper.

Be this as it may, everybody pities you.

From www.gutenberg.org

NOTES:

rencounter clash to be partial to smb to support smb personally passion here: temper, fury

- 1. You have just read the very beginning of *Clarissa*. Is it intriguing? How does the epistolary form create this effect?
- 2. Which of the two men began the fight? Which of them was wounded?
- 3. What do you think were the reasons for the quarrel and why Anna wrote to Clarissa: 'Everybody pities you'.
- 4. Imagine and enact the possible conversation:
 - a) between Clarissa's brother and Lovelace (boys);
 - b) between Clarissa and Anna discussing the accident afterwards (girls).

English

2010

Topic: ENGLISH LITERATURE

The

nclassifiable

BLAKE



1640s-1650s - the Revolution, the Civil War and Cromwell's Commonwealth; John Milton writes propaganda for Puritans; the second generation of Metaphysical poets (Andrew Marwell, 1621–1678, and Henry Vaughan, 1622–1695), flourishes

1659 – death of Cromwell and the end of Commonwealth

1660 – the Restoration; Charles II ascends the throne; Milton briefly imprisoned; the preacher John Bunyan (1628–1688) first imprisoned; Daniel Defoe supposedly born

1660s – the blind Milton composes *Paradise Lost*; more poems by Marwell and Vaughan written; the Great Plague of 1665 (to be described in a future novel be Defoe A *Journal of the Plague Year*)

1667 – *Paradise Lost* published; Jonathan Swift born

1671 – Paradise Regained published, together with a play Samson Agonistes where Milton identified himself with the blind Samson

The personality of William Blake (1757–1827) stands unique in English literature. The unusual imaginative character of his poetry sometimes makes literary critics call him a Romantic. In fact, Blake was not linked to the Romantic movement and started writing about 15 years before the Lake Poets (that is, 25-30 years before Byron and Shelley). Quite unlike a typical Romantic poet, he was a lower middle-class man, poorly educated and had never travelled; he lived a peaceful family life in London and earned his living by engraving book illustrations (now, Blake is famous for his illustrations for Milton's *Paradise Lost* and other classical works of literature). Most people of his social surrounding believed he was a freak, and they might have been not wrong: the mythology created by Blake in his poems and prose is indeed odd. He invented tens of characters never found either in the Bible or Greek epics, the most impressive of which was Urizen – the evil creator god who wanted everyone to obey his oppressive will.

Whatever one might think of Blake's individual myths, he did not start with them. In his early poetry, he presents himself as a traditional Christian; his symbolism is clear and his style imitates childish speech, clumsy and innocent. Such are *Songs of Innocence*, written in 1789, whose subject is beauty and harmony of the world. But in five years, Blake's idea of life was to change, and he would write the second of the two of his best-known works – *Songs of Experience*. What is remarkable of this second collection of poems is that it closely mimics the themes of the first one, but in a reverse and satirizing way. In many cases, the poems of the two collections even share the same titles, but the same ideas are treated differently in them. (See p. 21 for example). Blake would regard the two collections as integral parts of the same book, *Songs of Innocence and Experience*.

Blake's poems were never published formally in his lifetime, he only produced handmade copies using his engraving tools. Though his ideas of rebelling against the tyrannous God quite obviously parallel those of Byron and Shelley, the latter could hardly have known anything of Blake. His writings were not discovered until the mid-19th century when Romanticism was out of date. What made him popular was the new Pre-Raphaelite movement. The Victorian society, having rejected the intellectual extremes of Romanticism, took, however, some delight in Medieval culture and religious mysticism. Blake, with his Gothic-style drawings and fanciful poetry, was at last appreciated. Since then, he has been considered one of the greatest figures in both English art and literature.

English

From SONGS OF INNOCENCE AND EXPERIENCE

Holy Thursday (I)

Twas on a Holy Thursday, their innocent faces clean, The children walking two and two in red and blue and green, Grey headed beadles walking before with wands as white as snow; Till into the high dome of Paul's they like Thames waters flow

Oh what a multitude they seemed, those flowers of London town. Seated in companies they sit, with radiance all their own. The hum of multitudes was there, but multitudes of lambs: Thousands of little boys and girls raising their innocent hands.

Now like a mighty wind they raise to Heaven the voice of song, Or like harmonious thunderings the seats of Heaven among. Beneath them sit the aged men, wise guardians of the poor. Then cherish pity, lest you drive an angel from your door.

NOTES:

Holy Thursday the Thursday after Easter, when children from London orphanages were brought together to St. Paul's Cathedral

in red and blue and green - each orphanage had its own uniform of a particular colour

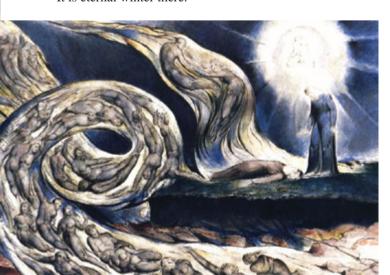
cherish pity <...> an angel from your door = your pity for
 people is your own guardian angel

Holy Thursday (II)

Is this a holy thing to see
In a rich and fruitful land,
Babes reduc'd to misery,
Fed with cold and usurous hand?

Is that trembling cry a song? Can it be a song of joy? And so many children poor? It is a land of poverty!

And their sun does never shine, And their fields are bleak and bare, And their ways are filled with thorns: It is eternal winter there.





For where'er the sun does shine, And where'er the rain does fall, Babe can never hunger there, Nor poverty the mind appall.

From www.wikipedia.org (punctuation after the web text)

NOTES:

usurous covetous
for = because

- 1. What is the shared subject of the two poems? What is the difference between them? (Keyword: *point of view*).
- 2. Blake speaks about social problems. Do you think things have changed since the 18th century? Do you know any person who is an orphan? Discuss today's problems of children.
- 3. (home writing). Find any Russian poetry (say, from Nekrasov) that overlaps Blake's themes and motifs. Explain why you have chosen the Russian text /texts and how they match Blake's.

POETS

- 1672 John Bunyan released after 12-years confinement (some believe that in these 12 years his *Pilgrim's Progress* was written)
- 1674 the second edition of *Paradise Lost* with a preface by Marwell; death of Milton
- 1675 Bunyan imprisoned once more, for six months; another possible date for *Pilgrim's Progress*
- 1678 the first part of Bunyan's allegorical novel *Pilgrim's Progress* published; death of Marwell
- 1682 the second part of *Pilgrim's Progress* published
- Revolution (the Stuarts overthrown and replaced by William of Orange); the poet Alexander Pope (1688–1744) and the novelist Samuel Richardson (1689–1761) born
- 1697 Daniel Defoe (about 1660–1731) debuts as a journalist and pamphleteer; first essays by Jonathan Swift (1667–1745) supposedly written
- 1703 Defoe placed in a pillory for his harsh writings; Londoners, instead of mocking him, greet him



While in most Russians' view Romanticism is represented mainly by George Byron (1788–1824), he was neither founder of the English Romantic movement nor its most characteristic poet. For any English person, true Romanticism is embodied in the three figures of the Lake Poets – Samuel Taylor Coleridge (1772–1834), William Wordsworth (1770–1850) and Robert Southey (1774–1843).

The three were thus named after the Lake District in the north of England where the three had lived in the late 1590s. Its landscape of lakes and mountains had a great influence upon the Romantic idea of nature (until the late 18th century, wilderness was not considered beautiful). Another key factor that affected their worldview was the French Revolution of 1789, which they saw when young (Wordsworth was even present in France at that time). All of the three, more or less, expressed radical left views at an earlier stage of their career. However, later their views diverged. Wordsworth, who would still cling to his struggle for the rights of the working classes, got into conflict with both Southey, who became a religious conservative, and Coleridge who began experimenting with drugs and nearly got addicted.

Though each of them had written much throughout his life, in the general English view of literary history Wordsworth and Coleridge are still recognized as the authors of *Lyrical Ballads* – the 1798 collection of poems (Southey's early work, *Joan of Arc*, was published separately in the same year). The collection had been re-edited several times, with new poems added and old ones revised. It included some narrative poems by Coleridge that are famous now: *The Rime of the Ancient Mariner* and *Cristabel*. The particular trait of Coleridge's poetry is its fantastic and exotic air, and his style is rich in metaphor. Imagination played a major part in Coleridge's literary theory, and he had even developed a series of lectures on it. Wordsworth was quite different. He wanted the style of his poems to sound like spoken language and he was interested in low-class or childish speech. His poems are relatively short and often show the worldview of peasants, workmen and their children.

As for Southey, his ideas had shifted from radical socialism to ultra-right monarchism, and his poems became didactic, for which he has been less valued than his companions, especially in Russia. However, he deserves some attention, at least because his ballad *God's Judgement on a Wicked Bishop* was chosen for translation by his great Russian contemporary Vasily Zhukovsky. Interestingly, Southey is also the person who introduced the well-known folk tale *The Three Bears* into children's literature.

English

18 | 2010

From CHRISTABEL

The lovely lady, Christabel,
Whom her father loves so well,
What makes her in the wood so late,
A furlong from the castle gate?
She had dreams all yesternight
Of her own betrothed knight;
And she in the midnight wood will pray
For the weal of her lover that's far away.

She stole along, she nothing spoke,
The sighs she heaved were soft and low,
And naught was green upon the oak
But moss and rarest mistletoe:
She kneels beneath the huge oak tree,
And in silence prayeth she.

The lady sprang up suddenly,
The lovely lady, Christabel!
It moaned as near, as near can be,
But what it is she cannot tell.
On the other side it seems to be,
Of the huge, broad-breasted, old oak tree.

The night is chill; the forest bare; Is it the wind that moaneth bleak? There is not wind enough in the air To move away the ringlet curl From the lovely lady's cheek -- There is not wind enough to twirl The one red leaf, the last of its clan, That dances as often as dance it can.

<...>

Hush, beating heart of Christabel!
Jesu, Maria, shield her well!
She folded her arms beneath her cloak,
And stole to the other side of the oak.
What sees she there?

There she sees a damsel bright,
Drest in a silken robe of white,
That shadowy in the moonlight shone:
The neck that made that white robe wan,
Her stately neck, and arms were bare;
Her blue-veined feet unsandal'd were,
And wildly glittered here and there
The gems entangled in her hair.
I guess, 'twas frightful there to see
A lady so richly clad as she -Beautiful exceedingly!

Mary Mother, save me now! (Said Christabel,) And who art thou?

The lady strange made answer meet, And her voice was faint and sweet: – Have pity on my sore distress, I scarce can speak for weariness: Stretch forth thy hand, and have no fear! Said Christabel, How camest thou here?

Samuel Taylor Coleridge

From http://www.english.upenn.edu/Projects/knarf/ Coleridg/christab.html

NOTES:

prayeth, moaneth etc. = prays, moans
it moaned = somebody moaned
drest, 'twas = dressed, it was
Mary Mother mother of Christ

- 1. In what epoch do you think the action takes place? Explain your answer.
- 2. What makes the beginning of the poem intriguing? What is the mystery?
- 3. Guess who Geraldine (the girl in the forest) might be. Write your own version (in prose).

English | 18 | 2010 |

Topic: ENGLISH LITERATURE

From WE ARE SEVEN

1704 – Jonathan Swift starts his career as a journalist; his pamphlet *Tale of a Tub* published

early 1710s – Alexander Pope starts as a writer

1712 – Pope's mock-heroic poem *The Rape of the Lock* published

1719 – Defoe's *Robinson Crusoe* first published

1722 – Defoe's novels Moll Flanders and A Journal of the Plague Year published; Swift working on Gulliver's Travels

1724 – Defoe's *Roxana* published; a series of pamphlets by Swift called *Drapier's Letters* published

1726 – *Gulliver's Travels* by Swift completed and published

1727 – first translations of Gulliver's Travels into French and German

1728 – first plays by Henry Fielding (1707–1754) written; the dramatist John Gay (1685–1732) creates *The Beggar's Opera*, the future source of inspiration for *The Threepenny Opera* by Bertolt Brecht in 1928

A simple child, That lightly draws its breath, And feels its life in every limb, What should it know of death?

I met a little cottage girl: She was eight years old, she said; Her hair was thick with many a curl That clustered round her head.

She had a rustic, woodland air, And she was wildly clad; Her eyes were fair, and very fair; —Her beauty made me glad.

"Sisters and brothers, little maid, How many may you be?" "How many? Seven in all," she said, And wondering, looked at me.

"And where are they? I pray you tell." She answered, "Seven are we; And two of us at Conway dwell, And two are gone to sea.

"Two of us in the churchyard lie, My sister and my brother; And in the churchyard cottage, I Dwell near them with my mother."

"You say that two at Conway dwell, And two are gone to sea, Yet ye are seven! I pray you tell, Sweet maid, how this may be."

Then did the little maid reply, "Seven boys and girls are we; Two of us in the churchyard lie, Beneath the churchyard tree."

"You run about, my little maid, Your limbs they are alive; If two are in the churchyard laid, Then ye are only five."

"Their graves are green, they may be seen," The little maid replied,

"Twelve steps or more from my mother's door, And they are side by side.

"My stockings there I often knit, My kerchief there I hem; And there upon the ground I sit, And sing a song to them. "And often after sunset, sir, When it is light and fair, I take my little porringer, And eat my supper there.

"The first that died was sister Jane; In bed she moaning lay, Till God released her of her pain; And then she went away.

"So in the churchyard she was laid; And, when the grass was dry, Together round her grave we played, My brother John and I.

"And when the ground was white with snow, And I could run and slide, My brother John was forced to go, And he lies by her side."

"How many are you, then," said I, "If they two are in heaven?"

Quick was the little maid's reply, "O master! we are seven."

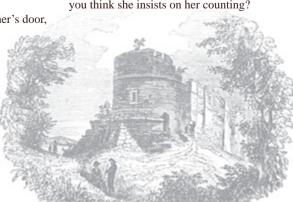
"But they are dead; those two are dead! Their spirits are in heaven!"
"Twas throwing words away; for still The little maid would have her will, And say, "Nay, we are seven!"

William Wordsworth
From http://www.famous-poems.org/poems/
william-wordsworth

NOTES:

rustic countryside-like, non-urbanye colloquial for 'you' (Coleridge uses you for singular and ye for plural)porringer a kind of saucepan

- 1. Is the girl telling truth, saying 'We are seven'? How many children are actually there in her family?
- 2. Is the girl bad at counting or not? Why do you think she insists on her counting?



Topic: ENGLISH LITERATURE

English 18|2010

GOD'S JUDGMENT ON A WICKED BISHOP

The summer and autumn had been so wet, That in winter the corn was growing yet, 'Twas a piteous sight to see all around The grain lie rotting on the ground.

Every day the starving poor Crowded around Bishop Hatto's door, For he had a plentiful last-year's store, And all the neighbourhood could tell His granaries were furnish'd well.

At last Bishop Hatto appointed a day
To quiet the poor without delay;
He bade them to his great Barn repair,
And they should have food for the winter there.

Rejoiced such tidings good to hear, The poor folk flock'd from far and near; The great barn was full as it could hold Of women and children, and young and old.

Then when he saw it could hold no more, Bishop Hatto he made fast the door; And while for mercy on Christ they call, He set fire to the Barn and burnt them all.

"I'faith 'tis an excellent bonfire!" quoth he, "And the country is greatly obliged to me, For ridding it in these times forlorn Of Rats that only consume the corn."

So then to his palace returned he, And he sat down to supper merrily, And he slept that night like an innocent man; But Bishop Hatto never slept again.

In the morning as he enter'd the hall Where his picture hung against the wall, A sweat like death all over him came, For the Rats had eaten it out of the frame.

As he look'd there came a man from his farm – He had a countenance white with alarm; "My Lord, I open'd your granaries this morn, And the Rats had eaten all your corn."

Another came running presently,
And he was pale as pale could be,
"Fly! my Lord Bishop, fly," quoth he,
"Ten thousand Rats are coming this way...
The Lord forgive you for yesterday!"

"I'll go to my tower on the Rhine," replied he, "Tis the safest place in Germany;
The walls are high and the shores are steep,
And the stream is strong and the water deep."

Bishop Hatto fearfully hasten'd away, And he crost the Rhine without delay, And reach'd his tower, and barr'd with care All the windows, doors, and loop-holes there.

He laid him down and closed his eyes;...
But soon a scream made him arise,
He started and saw two eyes of flame
On his pillow from whence the screaming came.

He listen'd and look'd;... it was only the Cat; And the Bishop he grew more fearful for that, For she sat screaming, mad with fear At the Army of Rats that were drawing near.

For they have swum over the river so deep, And they have climb'd the shores so steep, And up the Tower their way is bent, To do the work for which they were sent.

They are not to be told by the dozen or score, By thousands they come, and by myriads and more, Such numbers had never been heard of before, Such a judgment had never been witness'd of yore.

Down on his knees the Bishop fell, And faster and faster his beads did he tell, As louder and louder drawing near The gnawing of their teeth he could hear.

And in at the windows and in at the door,
And through the walls helter-skelter they pour,
And down from the ceiling and up through the floor,
From the right and the left, from behind and before,
From within and without, from above and below,
And all at once to the Bishop they go.

They have whetted their teeth against the stones, And now they pick the Bishop's bones: They gnaw'd the flesh from every limb, For they were sent to do judgment on him!

Robert Southey From http://www.poemhunter.com/robert-southey/

NOTES:

'I'faith' a kind of oath quoth says [archaic]

- 1. Discuss how Southey evokes the feeling of horror in the reader.
- (home) Find the translation of the poem by Vasily Zhukovsky and mark the alterations he made.

26

arving ON IVORY



1730s – Fielding continues as a dramatist; Richardson works as a printer

1740 – Richardson's first famous epistolary novel, *Pamela*, published

1741 – Fielding writes a parody of *Pamela*, called *Shamela*

1742 – Fielding's Joseph Andrews, planned as another parody of Richarson's prose, develops into a real novel; Fielding is recognised as a novelist

1747-1748 - Richardson's (Clarissa Harlowe published

1749 – the most famous novel by Fielding, *The History of Tom Jones*, a Foundling, published

1753 – Sir Charles Grandison by Richardson published; ill-received by readers

1757 – William Blake born

1759 – Robert Burns born

1764 – the first Gothic novel
The Castle of Otranto by
Horace Walpole (1717–
1797) published, to become the earliest example
of the horror genre; Ann
Radcliffe, another Gothic
writer, born

While early 19th century is typically seen as 'the age of Romanticism', there were major writers of that time who were not Romantics. One of them was Jane Austen. Her prose is focused on common people, describing the subtlest work of human mind and emotions in everyday life. She herself said that her writing was like carving on small ivory plaques. As for Romanticism, she made a nice parody of it in *Northanger Abbey*.

Jane Austen was born in 1775, to Reverend George Austen of the Steventon rectory and Cassandra Austen. She had five brothers and only one sister, named Cassandra after their mother. One of her brothers, Henry, was to later become her literary agent.

In 1783, Jane and Cassandra were sent off to boarding school. Girls' education at that time included foreign language (mainly French), music and dancing. The rest of Jane's education was what her father and brothers could teach her and what she could learn from her own reading. Mr. Austen had a large home library. He fed Jane's interest in writing by supplying his books, paper and writing tools to her. By all accounts, life inside the Austen homestead was full of creativity and humour.

It became quite common for the family to invest time and energy into making home-based productions of existing plays or writing and acting out their own creations. It was in these exercises that the true talent of Jane Austen was being nurtured – through observation, improvisation, acting and participation. In 1787, Jane started creating her own works and keeping them in notebooks for the future. These collections consisted of stories and poems and made up three whole notebooks.

In 1795, she fell in love with Tom Lefroy, a student studying in London. Lefroy's family, seeking a richer bride, intervened and sent Tom away. Jane was never to see him any more. By that time, she had started writing the book we now know as *Pride & Prejudice*.

Mr. Austen wanted to help his talented daughter succeed and sent one of her manuscripts to Thomas Cadell, a London publisher. But Cadell rejected the work without even reading it. Perhaps Jane herself even did not know about it. She went on writing.

In 1800, Jane's father retired from the clergy, and the family moved to the town of Bath, which was to become the scene of *Pride and Prejudice*. In 1802 Jane received a proposal of marriage from Mr. Bigg-Wither. He was well-off, and Jane, thinking of her family's future, agreed to the marriage. However, she felt no true love for him, and revoked her acceptance the next day. In a letter to her niece some years later, Jane's advice to her was not to wed if love was not there. This letter is a clue for her novels, where her heroines do not want to marry for money or power, but for love.

In 1803, Jane's brother Henry visited Benjamin Crosby, a London publisher, and sold him the copyright for Jane's novel *Susan*. But Crosby was delaying the publication. In 1805, George Austen died, and the family fell into misery. Finally, Jane, Cassandra and their mother moved in with their brother Frank, to Chawton cottage. Jane struggled to retrieve her copyright from Crosby, but failed. Nevertheless, she continued writing – the quiet atmosphere of Chawton cottage was fit for it.

Henry decided to change publishers and approached Thomas Egerton with the manuscript for *Sense & Sensibility*. The novel was published in October of 1811 and was a success. Egerton published two more of Jane's novels, *Pride & Prejudice* and *Mansfield Park*. The success was so great that a more well known London publisher, John Murray, offered his services to Jane. The financial position of the family improved so that Henry could repurchase the copyright of *Susan* from Crosby (the novel now known as *Catherine*).

Jane's luck was short – in 1816 her health declined, and the next year she died. Her novels *Northanger Abbey* and *Persuasion* were published posthumously. It was the first time that Henry revealed the name of the novels' author to the public.

Based on www.janeausten.org

Prom PRIDE AND PREJUDICE

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families that he is considered as the rightful property of some one or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do not you want to know who has taken it?" cried his wife impatiently.

"You want to tell me, and I have no objection to hearing it." This was invitation enough.

"Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

"How so? how can it affect them?"

"My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Is that his design in settling here?"

"Design! nonsense, how can you talk so! But it is very likely that he may fall in love with one of them, and therefore you must visit him as soon as he comes."

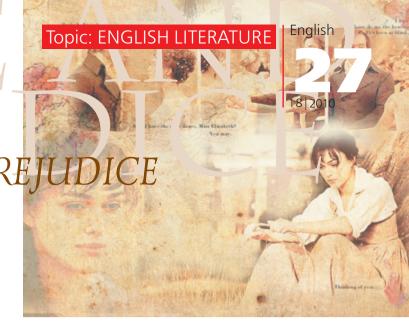
"I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley might like you the best of the party."

"My dear, you flatter me. I certainly have had my share of beauty, but I do not pretend to be any thing extraordinary now. When a woman has five grown-up daughters she ought to give over thinking of her own beauty."

"In such cases a woman has not often much beauty to think of."

"But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood."

"It is more than I engage for, I assure you."



- 1. This is the very beginning of Jane Austen's novel *Pride* and *Prejudice*. Can you guess what the whole story is about? How does the opening phrase contribute to your understanding?
- 2. What is Mrs. Bennet's message? Why do you think her husband pretends not to understand her?
- 3. Compare the beginning of Austen's novel with that of Richardson's (see pp. 19). What method does each author use to make the start intriguing? (For instance: the heroine is not present yet, etc). In what way do the two novels differ?
- 4. Jane Austen is known as good at irony. About whom of the speakers is she ironical? How is her irony conveyed to the reader?



English
18 | 2010

Topic: ENGLISH LITERATURE

The

ast **ROMANTIC**



1770 – William Worsworth born

1772 – Samuel Taylor Coleridge born

1774 - Robert Southey born

1775 – Jane Austen born

1786 – a collection of poetry by Robert Burns (1759–1796) published

1788 – George Gordon Byron born

1789–1794 – the French Revolution; Wordsworth visits France; first Gothic novels by Ann Radcliffe (1764–1823), including her most famous novel *The Mysteries of Udolpho; Songs of Innocence and Experience* by William Blake (1757–1827) written

1795 – Percy Bysshe Shelley born

1796 - death of Robert Burns

1797 – Walter Scott (1771–1832) publishes a collection of Scottish ballads

1798 – Lyrical Ballads by William Wordsworth (1770–1850) and S. T. Coleridge (1772– 1834) first published Emily Brontë (1818–1848) was an English novelist and poet, now best remembered for her novel *Wuthering Heights*. Emily was the second eldest of the three surviving Brontë sisters, between Charlotte and Anne. It was the discovery of Emily's poetic talent by Charlotte that led her and her sisters to publish a joint collection of their poetry in 1846, *Poems by Currer, Ellis, and Acton Bell*. To evade contemporary prejudice against female writers, the Brontë sisters adopted pen names. All three retained the same initials: Charlotte became Currer Bell, Anne became Acton Bell and Emily became Ellis Bell. Curiously, the name Brontë itself was not real: their father's name was Patrick Brunty, but he refashioned 'Brunty' into 'Brontë', thinking it sounded better (so there were no French roots in their family).

In 1847, Emily published her only novel, *Wuthering Heights*, as two volumes of a three volume set (the last volume being *Agnes Grey* by her sister Anne). Its innovative structure somewhat puzzled critics. The book was praised for the author's general talent, yet her too obvious Romantic manner of showing extraordinary characters and emotions somewhat discouraged the Victorian readers: she was accused of unnaturalness and of depicting too much violence in her novel. (Even the title of the novel alludes to stormy weather, *wuthering* being a dialect word for it). Her Byronic personages would hardly please the Victorian public, since the taste for Romanticism had declined by 1840s. The readers would prefer *Jane Eyre* by her sister Charlotte, as more 'realistic' and less 'immoral'. Perhaps Emily was just born too late – or too early.

Emily died young in 1848. In 1850, Charlotte edited and published *Wuthering Heights* under Emily's real name. Emily's literary reputation was to change dramatically in the following century. While in her lifetime Charlotte was appreciated more, the 20th century readers would often find *Jane Eyre* boring and hypocritical (the Modernist writer David Herbert Lawrence said that its moral was the humiliation of love). On the contrary, Emily's *Wuthering Heights*, with its protest against social and even cultural boundaries, became valued. But her influence in the 20th century was not limited to ideology: her innovations in style were also recognised. Vladimir Nabokov, a person highly skeptical about many literary authorities, cared for *Wuthering Heights* enough to say that it was one of the best novels throughout history.

Based on www.wikipedia.org



From WUTHERING HEIGHTS

[The narrator rents a room from a certain Heathcliff who looks very unfriendly without any apparent reason. The narrator tries to be as nice as possible, yet Heathcliff does not appreciate his efforts].

'It is strange,' I began, in the interval of swallowing one cup of tea and receiving another – 'it is strange how custom can mould our tastes and ideas: many could not imagine the existence of happiness in a life of such complete exile from the world as you spend, Mr. Heathcliff; yet, I'll venture to say, that, surrounded by your family, and with your amiable lady as the presiding genius over your home and heart -'

'My amiable lady!' he interrupted, with an almost diabolical sneer on his face. 'Where is she - my amiable lady?'

'Mrs. Heathcliff, your wife, I mean.'

'Well, yes – oh, you would intimate that her spirit has taken the post of ministering angel, and guards the fortunes of Wuthering Heights, even when her body is gone. Is that it?'

Perceiving myself in a blunder, I attempted to correct it. I might have seen there was too great a disparity between the ages of the parties to make it likely that they were man and wife. One was about forty: a period of mental vigour at which men seldom cherish the delusion of being married for love by girls: that dream is reserved for the solace of our declining years. The other did not look seventeen.

Then it flashed on me — 'The clown at my elbow, who is drinking his tea out of a basin and eating his bread with unwashed hands, may be her husband: Heathcliff junior, of course. Here is the consequence of being buried alive: she has thrown herself away upon that boor from sheer ignorance that better individuals existed! A sad pity — I must beware how I cause her to regret her choice.' The last reflection may seem conceited; it was not. My neighbour struck me as bordering on repulsive; I knew, through experience, that I was tolerably attractive.

'Mrs. Heathcliff is my daughter-in-law,' said Heathcliff, corroborating my surmise. He turned, as he spoke, a peculiar look in her direction: a look of hatred; unless he has a most perverse set of facial muscles that will not, like those of other people, interpret the language of his soul.

'Ah, certainly – I see now: you are the favoured possessor of the beneficent fairy,' I remarked, turning to my neighbour.

This was worse than before: the youth grew crimson, and clenched his fist, with every appearance of a meditated assault. But he seemed to recollect himself presently, and smothered the storm in a brutal curse, muttered on my behalf: which, however, I took care not to notice.

'Unhappy in your conjectures, sir,' observed my host; 'we neither of us have the privilege of owning your good fairy; her mate is dead. I said she was my daughter-in-law: therefore, she must have married my son.'

'And this young man is -'

'Not my son, assuredly.'

Heathcliff smiled again, as if it were rather too bold a jest to attribute the paternity of that bear to him.



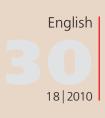
NOTES:

genius a guardian spirit of Roman mythology **clown** here: a boorish, ill-bred man **basin** = saucer **conjectures** guesses

TASK

- 1. Why does the narrator fail when trying to behave in standard ways?
- 2. Do you feel there is any mystery about this family? How does Emily Brontë convey this feeling to her reader?
- 3. You have seen three different ways of unfolding a story:
 - a) through letters written by characters themselves (Richardson);
 - b) through a comprehensive depiction of what the characters feel and say (Austen);
 - c) through a narrator unfamiliar with the situation (Emily Brontë).

How good are these techniques for keeping the reader's interest alive? Discuss the advantages and disadvantages of each way.



Topic: ENGLISH LITERATURE

1806 – first publication of George Byron (1788–1824); the woman poet Elizabeth Barrett (Browning) born

1809 – Alfred Tennyson born

1811 – William Makepeace Thackeray born; *Sense and Sensibility* by Jane Austen (1775–1817) published

1812 – Byron starts writing *Child Harold*; Napoleon invades
Russia; Charles Dickens and
Robert Browning born

1813 – Pride and Prejudice by Jane Austen published; Robert Southey becomes the Laureate Poet

1816 – Byron continues *Child Harold*; Mary Shelly, the
wife of Percy Bysshe Shelley,
writes *Frankenstein*; Charlotte Brontë born

1817 – death of Jane Austen; Coleridge publishes his lectures on literature

1818 – Emily Brontë born; Walter Scott's *Rob Roy* published

1819 – *Ivanhoe* by Walter Scott published; Mary Ann Evans (a.k.a. George Eliot) born

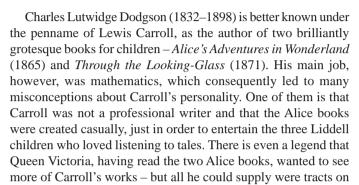
1820 - Ann Bronte born

1823 – the drowned Shelley cremated in Italy

harm

OF ABSURDIT

mathematics.



The latter story cannot be true at all, because Carroll was a well-established writer of fiction and essays and wrote much more than two books. There are such pieces of his literary work as the long nonsense poem *Hunting of the Snark* and the allegorical novel *Sylvie and Bruno*. But the popularity of the Alice books is such that many people fail to know any other of his works – so the Alice books are believed to be his only creations.

As for the popular history of *Alice's Adventures in Wonderland*, it is partly true. The Liddell girls – the daughters of Henry George Liddell, Carroll's friend, - indeed existed. Alice was the middle, aged 10 at the time when Carroll started working on his book; her sisters were aged 13 and 8. The idea of the book got into Carroll's head after his boat trip with the girls on a summer day (it is noteworthy that Alice's adventures start near the river). The Alice of the books was supposedly modelled after Alice Liddell. But the pictures drawn by the book illustrator John Tenniel did not match the appearance of the real Alice. Some critics think that Carroll just sent him a photo of another girl, yet some believe that Tenniel's Alice was not based on any real model.

The reception of Carroll's book by the 19th century audience was mixed, because at that time many believed that children's books should be moralistic. Since then, Carroll's reputation has been growing. In the eyes of the later critics, he was deemed 'anti-Victorian', that is, opposing the 19th-century hypocrisy. By the mid-20th century, when European culture had become largely disillusioned about reason, morals and progress, Carroll's sense of absurd was highly appreciated. What the 20th century saw in Carroll was playfulness that only could help a person to survive in an absurd world.

One, however, must not forget that Carroll was Victorian rather than 'anti-Victorian' and that he could be moralistic when he chose to (in *Sylvie and Bruno* and in his essays he is moralistic enough). And the humour of the Alice books, at a closer examination, might be seen as frightening – as much as playful. But the uniqueness of Carroll's works is their response to almost any request. They can be read as Victorian, as modern, as funny, as horrible, as... charming.



Topic: ENGLISH LITERATURE Topic: ENGLISH LITERATURE 18 | 2010 From ALICE'S ADVENTURES IN WONDERLAND

There was a table set out under a tree in front of the house, and the March Hare and the Hatter were having tea at it: a Dormouse was sitting between them, fast asleep, and the other two were using it as a cushion, resting their elbows on it, and talking over its head. "Very uncomfortable for the Dormouse," thought Alice; "only as it's asleep, I suppose it doesn't mind." The table was a large one, but the three were all crowded together at one corner of it. "No room! No room!" they cried out when they saw Alice coming. "There's *plenty* of room!" said Alice indignantly, and she sat down in a large arm-chair at one end of the table.

"Have some wine," the March Hare said in an encouraging tone.

Alice looked all round the table, but there was nothing on it but tea. "I don't see any wine," she remarked.

"There isn't any," said the March Hare.

"Then it wasn't very civil of you to offer it," said Alice angrily.

"It wasn't very civil of you to sit down without being invited," said the March Hare.

"I didn't know it was *your* table," said Alice: "it's laid for a great many more than three."

"Your hair wants cutting," said the Hatter. He had been looking at Alice for some time with great curiosity, and this was his first speech.

"You should learn not to make personal remarks," Alice said with some severity: "it's very rude."

The Hatter opened his eyes very wide on hearing this; but all he said was "Why is a raven like a writing-desk?"

"Come, we shall have some fun now!" thought Alice. "I'm glad they've begun asking riddles – I believe I can guess that," she added aloud.

"Do you mean that you think you can find out the answer to it?" said the March Hare.

"Exactly so," said Alice.

"Then you should say what you mean," the March Hare went on.

"I do," Alice hastily replied; "at least – at least I mean what I say – that's the same thing, you know."

"Not the same thing a bit!" said the Hatter. "You might just as well say that 'I see what I eat' is the same thing as 'I eat what I see'!"

"You might just as well say," added the March Hare, "that 'I like what I get' is the same thing as 'I get what I like'!"

"You might just as well say," added the Dormouse, who seemed to be talking in its sleep, "that 'I breathe when I sleep' is the same thing as 'I sleep when I breathe'!"

"It is the same thing with you," said the Hatter, and here the conversation dropped, and the party sat silent for a minute,









while Alice thought over all she could remember about ravens and writing-desks, which wasn't much.

The Hatter was the first to break the silence. "What day of the month is it?" he said, turning to Alice: he had taken his watch out of his pocket, and was looking at it uneasily, shaking it every now and then, and holding it to his ear.

Alice considered a little, and then said "The fourth."

"Two days wrong!" sighed the Hatter. "I told you butter wouldn't suit the works!" he added looking angrily at the March Hare.

"It was the *best* butter," the March Hare meekly replied.

"Yes, but some crumbs must have got in as well," the Hatter grumbled: "you shouldn't have put it in with the bread-knife."

The March Hare took the watch and looked at it gloomily: then he dipped it into his cup of tea, and looked at it again: but he could think of nothing better to say than his first remark, "It was the *best* butter, you know."

Notes

the Hatter and the March Hare – Carroll is referring to the old idiomatic phrases 'mad as a hatter' and 'mad as a march hare'.

the works the watch's mechanism

- 1. Find the examples of the 'mad' logic in the text. At what points does the reasoning of the Hatter and of the March Hare become seemingly sane?
- 2. Is the riddle supposed to have a real answer? Have a fun and try to answer it.



Iliam MAKEPEACE THACKERAY



1824 – Byron killed in a military campaign against Ottoman Empire

1830 – first book of poems by Tennyson (1809–1892)

1832 – Charles Lutwidge Dodgson (a.k.a.Lewis Carroll born); death of Walter Scott

1836–1837 – The *Pickwick Pa pers* by Charles Dickens (1812–1870) published

1838–1839 – Oliver Twist by Dickens published

1840 – the novelist Thomas Hardy born

1845 – Elizabeth Barrett (1806–1861) meets Robert Browning (1812–1889), which results in a marriage between two poets

1846–1848 – Dombey and Son by Dickens published; Jane Eyre, Wuthering Heights and Agnes Grey by the Brontë sisters published; Vanity Fair by W. M. Thackeray (1812–1863) published

1849–1850 – David Copperfield by Dickens published; death of William Wordsworth

1856 – Mary Ann Evans (1819– 1880) adopts the pen name of 'George Eliot' William Makepeace Thackeray (1811–1863) began as a satirist and parodist, writing papers with some fondness for roguish upstarts like Becky Sharp in *Vanity Fair*. In his earliest works, writing under such pseudonyms as Charles James Yellowplush, Michael Angelo Titmarsh and George Savage Fitz-Boodle, he harshly attacked high society, military prowess, the institution of marriage and hypocrisy.

Thackeray's biography was adventurous: he was born in India where his mother was sent away by her family. She was told (falsely) that her fiancé had died, and that she had to marry Richmond Thackeray whom she did not love. But the 'dead' man met her in India, shortly after her son William Thackeray was born. In 1815, Richmond Thackeray died of fever, and the loving couple was re-united. Next year, they sent the infant William to England for education (they would follow him there in 1820). On his way to England, William reportedly had a stopover at St. Helena and saw the imprisoned Napoleon. Remarkably, the action of his novel *Vanity Fair* takes place in the era of the Napoleonic Wars.

He began writing as early as the 1830s, but the work that really established his fame was *Vanity Fair*, which first appeared in serialized instalments beginning in January 1847. Even before *Vanity Fair* completed its serial run, Thackeray had become a celebrity, sought after by the very lords and ladies he satirized.

The book's title comes from John Bunyan's allegorical story *The Pilgrim's Progress*, first published in 1678 and still widely read at the time of Thackeray's novel.

During the Victorian era, Thackeray was ranked second only to Charles Dickens, but he is now much less read and is known almost exclusively for *Vanity Fair*. In that novel he was able to satirize whole swaths of humanity while retaining a light touch. It also features his most memorable character, the engagingly roguish Becky Sharp. As a result, unlike Thackeray's other novels, it remains popular with the general reading public; it is a standard fixture in university courses and has been repeatedly adapted for movies and television.

In Thackeray's own day, some commentators, such as Anthony Trollope (1815–1882), ranked his *History of Henry Esmond* (1852) as his greatest work, perhaps because it expressed Victorian values of duty and earnestness, as did some of his other later novels. It is perhaps for this reason that they have not survived as well as *Vanity Fair*, which satirizes those values.

Thackeray saw himself as writing in the realistic tradition and distinguished himself from the exaggerations and sentimentality of Dickens. Some later commentators have accepted this self-evaluation and seen him as a realist, but others note his inclination to use eighteenth-century narrative techniques, such as digressions and talking to the reader, and argue that through them he frequently disrupts the illusion of reality.

Abridged from www.wikipedia.org



From VANITY FAIR

Downstairs, then, they went, Joseph very red and blushing, Rebecca very modest, and holding her green eyes downwards. She was dressed in white, with bare shoulders as white as snow – the picture of youth, unprotected innocence, and humble virgin simplicity. "I must be very quiet," thought Rebecca, "and very much interested about India."

Now we have heard how Mrs. Sedley had prepared a fine curry for her son, just as he liked it, and in the course of dinner a portion of this dish was offered to Rebecca. "What is it?" said she, turning an appealing look to Mr. Joseph.

"Capital," said he. His mouth was full of it: his face quite red with the delightful exercise of gobbling. "Mother, it's as good as my own curries in India."

"Oh, I must try some, if it is an Indian dish," said Miss Rebecca. "I am sure everything must be good that comes from there."

"Give Miss Sharp some curry, my dear," said Mr. Sedley, laughing.

Rebecca had never tasted the dish before.

"Do you find it as good as everything else from India?" said Mr. Sedley.

"Oh, excellent!" said Rebecca, who was suffering tortures with the cayenne pepper.

"Try a chili with it, Miss Sharp," said Joseph, really interested.

"A chili," said Rebecca, gasping. "Oh yes!" She thought a chili was something cool, as its name imported, and was served with some. "How fresh and green they look," she said, and put one into her mouth. It was hotter than the curry; flesh and blood could bear it no longer. She laid down her fork. "Water, for Heaven's sake, water!" she cried. Mr. Sedley burst out laughing (he was a coarse man, from the Stock Exchange, where they love all sorts of practical jokes). "They are real Indian, I assure you," said he. "Sambo, give Miss Sharp some water."

The paternal laugh was echoed by Joseph, who thought the joke capital. The ladies only smiled a little. They thought poor Rebecca suffered too much. She would have liked to choke old Sedley, but she swallowed her mortification as well as she had the abominable curry before it, and as soon as she could speak, said, with a comical, good-humoured air, "I ought to have remembered the pepper which the Princess of Persia puts in the cream-tarts in the Arabian Nights. Do you put cayenne into your cream-tarts in India, sir?"

Old Sedley began to laugh, and thought Rebecca was a good-humoured girl. Joseph simply said, "Cream-tarts, Miss? Our cream is very bad in Bengal. We generally use goats' milk; and, 'gad, do you know, I've got to prefer it!"

"You won't like EVERYTHING from India now, Miss Sharp," said the old gentleman; but when the ladies had retired after dinner, the wily old fellow said to his son, "Have a care, Joe; that girl is setting her cap at you."

From www.gutenberg.org





NOTES:

capital good [old-fashioned slang]

chili (today, 'chilli') – Rebecca understands this as 'chilly' (i. e. 'cold')

Stock Exchange an entity which provides trading facilities for stock brokers and traders

mortification here: anger

the Arabian Nights the famous collection of Arabian fairy-tales

'gad = by God [an interjection]

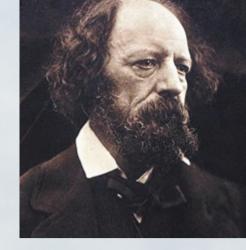
setting her cap on you planning to charm you

- 1. What kind of embarrassing situation does Rebecca experience? What is the point of the joke?
- 2. What do you think is Rebecca's original intention? (Use the opening paragraphs to deduce the answer). Do you feel her plan goes wrong?
- 3. Who of the characters is aware of Rebecca's idea? How do you think one might guess her plans?



18 2010

ictorian POETRY



1860–1861 – Great Expectations by Dickens and The Mill on the Floss by George Eliot published

1865 – Alice's Adventures in Wonderland published

1870 – death of Charles Dickens

1871–1872 – Middlemarch by George Eliot and Through the Looking-Glass by Lewis Carroll published

1874 – Far from the Madding Crowd by Thomas Hardy (1840–1928) published

1880 – death of George Eliot

1882 – James Joyce and Virginia Woolf born

1887 – the first story featuring Sherlock Holmes, by Sir Arthur Conan Doyle (1859–1930) published

1892 – death of Alfred Tennyson

1895 – *Jude the Obscure* by Thomas Hardy published

1897 – *Dracula* by Bram Stoker (1847–1912) published, to become the most popular 19th-century English novel

What is typically called 'Victorian' literature is the post-Romantic literature written under the reign of Queen Victoria (an unusually long one, covering the years 1837–1901). While the word 'Victorian' has been as much used as abused (implying something dull and falsely moralistic), it is worth remembering that a lot of literary classics flourished under Queen Victoria: Charles Dickens, William M. Thackeray, the Brontë sisters and even the writers who indeed boldly tackled the problems of love and family relationship, such as George Eliot and Thomas Hardy.

Did, then, a true stereotypical Victorian author – a moralistic, Protestant, self-confident one – ever exist? It is funny, but at least one did. And he is still considered to be one of the greatest poets in English literature. This is Alfred, Lord Tennyson (1809–1892), famous for his short lyrics as much as for his narrative poems based on Medieval romances about King Arthur.

Tennyson himself was of royal blood – his ancestors were related to King Edward III (under whom the first English poems about Arthur appeared). So this theme was deeply personal to Tennyson. Many contemporaries disliked the way he treated his sources, pointing out that he re-interpreted the stories according to Victorian moral standards. However, this criticism did not undermine the popularity of his poetry, even after Mark Twain's *A Connecticut Yankee at King Arthur's Court*, the novel representing the same subject in a clearly anti-Tennysonian way, had appeared. Many artists were inspired by Tennyson's poems, and after a single poem *The Lady of Shalott* a range of paintings in oil was created, by at least three different people.

Tennyson's poetry was not confined to legendary motifs. One of his best-known poems is *In Memoriam A. H. H.*, a long poem dedicated to his college friend who planned on marrying Tennyson's sister in 1833 but suddenly died. In this poem, Tennyson tries to reconcile his religious belief in immortality with the apparent feeling of loss. He addresses multiple philosophical questions and even the contemporary scientific knowledge of biology and evolution.

Tennyson wrote a number of phrases that have become commonplaces of the English language, including: "Nature, red in tooth and claw", "Tis better to have loved and lost / Than never to have loved at all", "Theirs not to reason why, / Theirs but to do and die", "My strength is as the strength of ten, / Because my heart is pure", "Knowledge comes, but Wisdom lingers", and "The old order changeth, yielding place to new". He is the second most frequently quoted writer in *The Oxford Dictionary of Quotations* after Shakespeare.

(1842 version, abridged)

On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And through the field the road runs by
To many-towered Camelot;
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
The island of Shalott.

Willows whiten, aspens quiver, Little breezes dusk and shiver Through the wave that runs for ever By the island in the river Flowing down to Camelot. Four grey walls, and four grey towers, Overlook a space of flowers, And the silent isle imbowers The Lady of Shalott.

<...>

There she weaves by night and day A magic web with colours gay. She has heard a whisper say, A curse is on her if she stay To look down to Camelot. She knows not what the curse may be, And so she weaveth steadily, And little other care hath she, The Lady of Shalott.

And moving through a mirror clear That hangs before her all the year, Shadows of the world appear. There she sees the highway near Winding down to Camelot: There the river eddy whirls, And there the surly village-churls, And the red cloaks of market girls, Pass onward from Shalott.

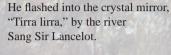
<...>

A bow-shot from her bower-eaves, He rode between the barley-sheaves, The sun came dazzling through the leaves And flamed upon the brazen greaves Of bold Sir Lancelot.

A red-cross knight for ever kneeled To a lady in his shield, That sparkled on the yellow field, Beside remote Shalott.

<...>

His broad clear brow in sunlight glowed; On burnished hooves his war-horse trode; From underneath his helmet flowed His coal-black curls as on he rode, As he rode down to Camelot. From the bank and from the river



She left the web, she left the loom,
She made three paces through the room.
She saw the water-lily bloom,
She saw the helmet and the plume,
She looked down to Camelot.
Out flew the web and floated wide;
The mirror cracked from side to side;
"The curse is come upon me," cried
The Lady of Shalott.

In the stormy east-wind straining,
The pale yellow woods were waning,
The broad stream in his banks complaining,
Heavily the low sky raining
Over towered Camelot;

Over towered Camelot;
Down she came and found a boat
Beneath a willow left afloat,
And round about the prow she wrote
The Lady of Shalott.

<...>

Lying, robed in snowy white
That loosely flew to left and right—
The leaves upon her falling light—
Through the noises of the night
She floated down to Camelot:
And as the boat-head wound along
The willowy hills and fields among,
They heard her singing her last song,
The Lady of Shalott.

Heard a carol, mournful, holy, Chanted loudly, chanted lowly, Till her blood was frozen slowly, And her eyes were darkened wholly, Turned to towered Camelot. For ere she reached upon the tide The first house by the water-side, Singing in her song she died, The Lady of Shalott.

<...>

Alfred, Lord Tennyson

NOTES:

wold lowland

to imbower to be the home of (a neologism)

FASK

- 1. Read the poem aloud. What is so unusual about its form?
- 2. Compare Tennyson's version of the story with that of Malory's (see pp. 6–7). What are the key differences?
- 3. (for hometask). Learn some sections of the poem for recitation.





Topic: ENGLISH LITERATURE

irginia **WOOLF**



- 1900s first novels and short detective stories by Gilbert Keith Chesterton (1874– 1936); George Orwell (1903–1950) born
- 1912 Pygmalion, the play by George Bernard Shaw (1856-1950), written, to be filmed as My Fair Lady in 1964
- 1914 *Dubliners*, the first collection of stories by James Joyce (1882–1941), published; World War I begins
- 1915 A Portrait of the Artist as a Young Man by James Joyce and A Voyage Out by Virginia Woolf finally published
- 1919 the woman novelist Iris Murdoch born
- 1920 Agatha Christie (1890– 1976) creates the character of Hercule Poirot
- **1922** *Ulisses*, the best-known novel by Joyce, completed
- 1926 the novelist John Fowles born; the character of Winnie-the-Pooh created by Alan Alexander Milne (1882–1956)
- 1928 Orlando by Virginia Woolf published

Virginia Woolf (1882–1941) is a figure of multiple meanings: she stands as a symbol for intellectual life, for Modernism, for feminism, all at the same time. Modern critics put her novels alongside those of James Joyce, the greatest English Modernist writer, though Woolf herself did not like Joyce in her lifetime. Woolf is one of the few English woman writers who became famous under her husband's surname, rather than her maiden surname or a pen-name – and this is paradoxical, because she had always struggled for women's own identity independent of men, and is famous for her 1929 essay *A Room of One's Own* expressing this idea.

Born into a family of a London intellectual, Virginia was well-read and acquainted with many writers, artists and critics since her early childhood. Though women were not admitted to English universities then, Virginia's parents, Julia and Leslie Stevens, encouraged her to get as much education as she could. Literature was appreciated in their family: interestingly, Virginia's elder sisters were called Vanessa and Stella, after the two heroines of Jonathan Swift. When she was in her teens, her brother Toby introduced her to two young men who were to become well-known critics – Lytton Stratchey and Leonard Woolf. The former wanted to marry her in 1909, but she apparently liked Woolf more. She became Mrs. Woolf in 1912. At this time, she had nearly completed her first novel, *The Voyage Out* (published 1915).

Her first novel is quite traditional in manner – it is a story of a young girl who grows into maturity and has to learn about love. Yet in it, Woolf already shows some individual traits characteristic of her prose: she rejects the Victorian standard of happy endings (her heroine dies) and does some experiments with language and style. Her prose becomes more and more experimental in the future: in *Mrs. Dalloway* (1925), her novel best known in Russia, the whole story takes place in a single day; the 1928 *Orlando* is a fantasy biography of a 16th-century man who was transformed into a woman and lived through many centuries; in *The Waves* (1931) the narration is shared between six different people who recollect their pasts; in *Flush* (1933), the story of a 19th-century woman poet, Elizabeth Browning, is told from the viewpoint of her dog Flush (the dog actually existed).



Woolf had lived long enough to see women's admission to universities in 1930s, but when she was offered honorary university degrees, she declined all offers. Despite her successful career in literature and journalism, she suffered from heavy depressions. The emergence of fascism and especially the fact that many English intellectuals were enthusiastic about it undermined her mental health (her nephew was killed in the Spanish Civil War in 1937). World War II was too much for her: in autumn of 1940, she escaped London bombed by the Nazis, only to have a stronger depression attack and to drown herself in the River Ouse on February 26, 1941, three months before Hitler's invasion of the USSR.

Topic: ENGLISH LITERATURE English From THE VOYAGE OUT 18 | 2010



Lying in the hot sun her mind was fixed upon the characters of her aunts, their views, and the way they lived. Indeed this was a subject that lasted her hundreds of morning walks round Richmond Park, and blotted out the trees and the people and the deer. Why did they do the things they did, and what did they feel, and what was it all about? Again she heard Aunt Lucy talking to Aunt Eleanor. She had been that morning to take up the character of a servant, "And, of course, at half-past ten in the morning one expects to find the housemaid brushing the stairs." How odd! How unspeakably odd! But she could not explain to herself why suddenly as her aunt spoke the whole system in which they lived had appeared before her eyes as something quite unfamiliar and inexplicable, and themselves as chairs or umbrellas dropped about here and there without any reason. She could only say with her slight stammer, "Are you f-f-fond of Aunt Eleanor, Aunt Lucy?" to which her aunt replied, with her nervous hen-like twitter of a laugh, "My dear child, what questions you do ask!"

"How fond? Very fond!" Rachel pursued.

"I can't say I've ever thought 'how,' "said Miss Vinrace. "If one cares one doesn't think 'how,' Rachel," which was aimed at the niece who had never yet "come" to her aunts as cordially as they wished.

"But you know I care for you, don't you, dear, because you're your mother's daughter, if for no other reason, and there *are* plenty of other reasons" – and she leant over and kissed her with some emotion, and the argument was spilt irretrievably about the place like a bucket of milk.

By these means Rachel reached that stage in thinking, if thinking it can be called, when the eyes are intent upon a ball or a knob and the lips cease to move. Her efforts to come to an understanding had only hurt her aunt's feelings, and the conclusion must be that it is better not to try. To feel anything strongly was to create an abyss between oneself and others who feel strongly perhaps but differently. It was far better to play the piano and forget all the rest. The conclusion was very welcome. Let these odd men and women – her aunts, the Hunts, Ridley, Helen, Mr. Pepper, and the rest – be symbols, – featureless but dignified, symbols of age, of youth, of motherhood, of learning, and beautiful often as people upon the stage are beautiful. It appeared that nobody ever said a thing they meant, or ever talked of a feeling they felt, but that was what music was for. Reality dwelling in what one saw and felt, but did not talk about, one could accept a system in which things went round and round quite satisfactorily to other people, without often troubling to think about it, except as something superficially strange.

From www.gutenberg.org

NOTES:

a subject that... blotted out the trees etc. = Rachel was so preoccupied with this subject that she did not notice things around her (like trees).

irretrievably so that you could not pick it up any more

TASK

- 1. Why does Rachel liken her family to 'chairs or umbrellas dropped about here and there without any reason'?
- 2. Do you agree there is something wrong about her aunts' life? How does Woolf make us feel that?
- 3. Comment upon the statement: 'To feel anything strongly was to create an abyss between oneself and others who feel strongly perhaps but differently'.
- 4. Who do you think is to blame for the problem aunts, Rachel, social conventions, general human lack /incapacity of understanding? Explain your opinion. (Might be also a writing task).

English

Topic: ENGLISH LITERATURE

18 2010

hen Language is A MATTER OF MORALS



1929 – A Room of One's Own, the feminist essay by Virginia Woolf, published

1932 - *Brave New World*, the dystopia by Aldous Huxley (1894–1963), published

1939 – Finnegan's Wake by Joyce, the strangest novel ever written in English, published; the poet Seamus Heaney born; the beginning of World War II

1941 – deaths of James Joyce and Virginia Woolf; Hitler invades the USSR

1946 – the novelist Julian Barnes born; in Russia, Anna Akhmatova and Mikhail Zoshchenko persecuted for their literary works

1949 – 1984, the dystopia by George Orwell, published; the novelists Peter Ackroyd and Martin Amis born

1954 – *Under the Net*, the first and the most famous novel by Iris Murdoch (1919–1999), published; *Lord of the Flies*, a dystopia by William Golding (1911–1993) published

1963 – *The Collector*, the first novel by John Fowles (1926–2005), published; death of Aldous Huxley; the young Seamus Heaney joins a group of Belfast poets

Eric Arthur Blair (1903–1950), better known by his pen name George Orwell, was an English author and journalist. His work is marked by keen intelligence and wit, a profound awareness of social injustice, a passion for clarity in language and a belief in democratic socialism.

Blair's biography was quite extraordinary: he was born in Bengal, the then British colony in India, into a family that he later would ironically call "lower-upper-middle class" (Blair himself was to become a Socialist). He was educated in England and then took the job of an official of the Indian Imperial Police in Burma. But after five years of service, he got very ill and had to return home. In early 1930s, Blair took up journalism, and in 1933, his pen name of 'George Orwell' was first adopted. He said that it sounded like a 'round English name'.

Orwell was one of the most politically active writers. In 1937, he fought in the Spanish Civil War on the side of the Republicans and was wounded in the throat. He was also embittered by the USSR's efforts at splitting the Republican forces and suppressing those who were not loyal enough. Since then, Orwell became strictly anti-totalitarian, though he remained a Socialist for the rest of his life.

His wound prevented him from military service during the World War II, but in 1941 Orwell was taken on full time by the BBC's Eastern Service. He supervised cultural broadcasts to India to counter propaganda from Nazi Germany designed to undermine Imperial links. This was Orwell's first experience of the rigid conformity of life in an office. But it gave him an opportunity to create cultural programmes with contributions from the most famous contemporary writers, such as T. S. Eliot. His BBC experience led him to some conclusions on how language could work. In his essay *Politics and the English Language* (1946), Orwell wrote about the importance of honest and clear language and said that vague writing can be used as a powerful tool of political manipulation.

This idea was fully developed in his best-known novel, 1984 (published 1949). By its genre, it is a dystopia (what in Russian would be antiutopia). It shows a possible future under the regime of Ingsoc (abbreviation from 'English Socialism'). Orwell describes how the state controls thought by controlling language, making certain ideas literally unthinkable. In fact, much of the novel's atmosphere is reminiscent of actual daily life in late 1940s, and one of Orwell's sources of inspiration was the experience of his wife, Eileen, who worked in the Censorship Department in London.

The other famous dystopia by Orwell is his 1945 *Animal Farm*, arranged like a fable where animals try to overthrow people's authority and live on their own, but end up adopting the worst human habits, such as enslaving each other.

Winston kept his back turned to the telescreen. It was safer; though, as he well knew, even a back can be revealing. A kilometre away the Ministry of Truth, his place of work, towered vast and white above the grimy landscape. This, he thought with a sort of vague distaste – this was London, chief city of Airstrip One, itself the third most populous of the provinces of Oceania. He tried to squeeze out some childhood memory that should tell him whether London had always been quite like this. Were there always these vistas of rotting nineteenth-century houses, their sides shored up with baulks of timber, their windows patched with cardboard and their roofs with corrugated iron, their crazy garden walls sagging in all directions? And the bombed sites where the plaster dust swirled in the air and the willow-herb straggled over the heaps of rubble; and the places where the bombs had cleared a larger patch and there had sprung up sordid colonies of wooden dwellings like chicken-houses? But it was no use, he could not remember: nothing remained of his childhood except a series of bright-lit tableaux occurring against no background and mostly unintelligible.

The Ministry of Truth – Minitrue, in Newspeak – was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 metres into the air. From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH

The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below. Scattered about London there were just three other buildings of similar appearance and size. So completely did they dwarf the surrounding architecture that from the roof of Victory Mansions you could see all four of them simultaneously. They were the homes of the four Ministries between which the entire apparatus of government was divided. The Ministry of Truth, which concerned itself with news,



entertainment, education, and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv, and Miniplenty.

The Ministry of Love was the really frightening one. There were no windows in it at all. Winston had never been inside the Ministry of Love, nor within half a kilometre of it. It was a place impossible to enter except on official business, and then only by penetrating through a maze of barbed-wire entanglements, steel doors, and hidden machinegun nests. Even the streets leading up to its outer barriers were roamed by gorilla-faced guards in black uniforms, armed with jointed truncheons.

Winston turned round abruptly. He had set his features into the expression of quiet optimism which it was advisable to wear when facing the telescreen. He crossed the room into the tiny kitchen. By leaving the Ministry at this time of day he had sacrificed his lunch in the canteen, and he was aware that there was no food in the kitchen except a hunk of dark-coloured bread which had got to be saved for tomorrow's breakfast. He took down from the shelf a bottle of colourless liquid with a plain white label marked VICTORY GIN. It gave off a sickly, oily smell, as of Chinese rice-spirit. Winston poured out nearly a teacupful, nerved himself for a shock, and gulped it down like a dose of medicine.

From http://wikilivres.info

NOTES:

vistas rows

TASK

- 1. How did you feel reading the text (amazed, discomforted, bewildered etc.)? What feelings might the hero experience? Explain why.
- 2. Can you make any conclusions what 'Newspeak' is? What makes abbreviations like 'Minitrue' or 'Miniplenty' absurd or frightening?
- 3. Do you think that the names of the ministries match their actual missions?
- 4. Explain and discuss the three slogans in the text. (Might be also a writing task).
- 5. Guess what the 'telescreen' was intended for. Have you ever heard the phrase "Big Brother is watching you"?



Topic: ENGLISH LITERATURE

The

riving Classic

WHO IS A FAN OF EMINEM

1965 – the first version of *The Magus* by John Fowles published

1970s - The Magus revised by Fowles; Iris Murdoch and Seamus Heaney flourish; death of Agatha Christie in 1976

1982 – The Great Fire of London, first novel by Peter Acroyd (b. 1949)

1984 – *Money* by Martin Amis published

1985 – A Maggot, the last novel by Fowles, who stops writing firtion at that point

1989 – A History of the World in 10 ½ Chapters, the best-known novel by Julian Barnes, published; the collapse of the Communist regimes in most countries outside USSR

1995 – Seamus Heaney awarded the Nobel Prize in literature

1998 – England, England by Julian Barnes shortlisted for the Booker Prize

1999 – death of Iris Murdoch; *The Plato Papers* by Peter Ackroyd published

2005 – death of John Fowles; Arthur & George, a biographical novel about Arthur Conan Doyle, by Julian Barnes, published Seamus Heaney is our contemporary. He was born on 13 April 1939 in Northern Ireland; he was the first of nine children. His father, Patrick Heaney was a farmer. Heaney initially attended primary school and then was sent to a Catholic boarding school, where his first poems were written.

In 1957, Heaney began to study English Language and Literature at Queen's University of Belfast. He graduated in 1961 and in 1962, he started to publish poetry. In the spring of 1963, he came to the attention of Philip Hobsbaum, then an English lecturer at Queen's University. Hobsbaum was to set up a Belfast Group of local young poets and this would bring Heaney into contact with them.

In 1965 Heaney married Marie Devlin. She is a writer herself and, in 1994, published a collection of traditional Irish myths and legends. They have two sons: Michael (born 1966) and Christopher (born 1968). Heaney's first book, *Eleven Poems*, was published in November 1965. His following books, *Death of a Naturalist* (1967) and *Door into the Dark* (1969), were a great success. In 1966, he was appointed as a lecturer in Modern English Literature at Queen's University Belfast.

In the early 1970s, Heaney began to give readings throughout Ireland, Britain, and the United States. He became Head of English at Carysfort College in Dublin in 1976.

When the Republic of Ireland established Aosdana, the national Irish Arts Council, in 1981, Heaney was among those elected into its first group (he was subsequently elected a Saoi, one of its five elders and its highest honour, in 1997). Also in 1981, he left Ireland to become visiting professor at Harvard University. He was awarded two honorary doctorates, from Queen's University and from Fordham University in New York City (1982). Heaney was professor at Harvard University from 1985–1997. In 1989, he was elected Professor of Poetry at the University of Oxford, which he held for a five-year term to 1994.

Heaney was awarded the Nobel Prize in Literature in 1995. In 2003, the Seamus Heaney Centre for Poetry was opened at Queen's University Belfast.

Heaney suffered a stroke from which he recovered in August 2006. The same year, *Heaney's book District and Circle* won the T. S. Eliot Prize. In 2008, a street was named after Heaney in Bornholm, Denmark. In 2009 he was awarded the David Cohen Prize for Literature.

By now, Heaney has published 14 major books of poetry and 4 of prose. He is also a translator and in 2002, he released a new translation of the Old English poem *Beowulf* (see pp. 4–5).

As he was born and educated in Northern Ireland, Heaney has felt the need to emphasise that he is Irish and not British. For example, he objected to his inclusion in the 1982 *Penguin Book of Contemporary British Poetry*.

It is interesting that Heaney greatly appreciates the rapper Eminem, saying that "He has sent a voltage around a generation".



For a full week, the blackberries would ripen.

At first, just one, a glossy purpled clot
Among others, red, green, hard as a knot.
You ate that first one and its flesh was sweet
Like thickened wine: summer's blood was in it
Leaving stains upon the tongue and lust for
Picking. Then red ones inked up and that hunger
Sent us with milk-cans, pea-tins, jam-pots
Where briars scratched and wet grass bleached our boots.
Round hayfields, cornfields and potato-drills
We trekked and picked until the cans were full,
Until the tinkling bottom had been covered
With green ones, and on top big dark blobs burned
Like a plate of eyes. Our hands were peppered
With thorn pricks, our palms sticky as Bluebeard's.

We hoarded the fresh berries in the byre.
But when the bath was filled we found a fur,
A rat-grey fungus, glutting on our cache.
The juice was stinking too. Once off the bush
The fruit fermented, the sweet flesh would turn sour.
I always felt like crying. It wasn't fair
That all the lovely canfuls smelt or rot.
Each year I hoped they'd keep, knew they would not.

From: An Anthology of Contemporary English Poetry. Ed. by Karen Hewitt and Vladimir Ganin. Oxford: Perspective Publications, 2003. P. 112.

NOTES:

lust here: greed (more commonly, 'indecent or offensive sexual feeling')

Bluebeard the French fairytale character who killed his wives; the poet means that the blackberry juice looked or felt like blood

cache a French word meaning something that is hidden

TASK

- 1. What is generally wrong about the situation described in the poem?
- 2. Children's berry-picking is normally seen as a nice and innocuous action. Why does the author introduce the shadow of Bluebeard? How are other words like 'lust' and 'cache' linked to this character?
- 3. What tense is used by Heaney? (*Past Simple mostly*). Did you have difficulties choosing the Russian verb forms for translation? Where and how does Heaney reveal that the situation happened more than once? (*Apparently, through the words 'always' and 'each year'*, but also through the 'would' verb forms).
- 4. What does the little boy mean by 'It wasn't fair'? Do you agree with him? Discuss his idea.

18 | 2010

oyal

PERSONAGES

Fill in the first names

- 1 ..., Queen of Denmark
- 2 ..., King of Naples
- 3 Count of Rousillon
- 4 ..., Prince of Bohemia
- 5 ..., Queen of the Amazons
- 6 ..., Duke of Milan
- 7 ..., King of Sicilia
- ..., Prince of Tyre
- ..., King of Troy
- 10 ..., Queen of the Goths
- 11 ..., Prince of Arragon
- 12 ..., Duke of Illyria



Key: 1. Gertrude; 2. Alonso; 3. Bertram; 4. Florizel; 5. Hippolyta; 6. Prospero; 7. Leontes; 8. Pericles; 9. Priam; 10. Tamora; 11. Don Pedro; 12. Orsino

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(обучение с 1 сентября 2010 года по 30 мая 2011 года)

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	Сто	«Аі	подг пе адре На	ЙСКИ (н иски ре- совки 201	й яз аиме	р Нован	Журн — П	е рв е в ру	(инд De С 6 ия) уб. К уб. В	екс и НТЯ Олич комп то Цам	издан бря х ество лек- в	ия) »
Куда (почтовый индекс)	Сто	«Аі	подг пе адре На	ЙСКИ (н иски ре- совки 201	й яз аиме	р Нован	— П п о	е рв е в ру	(инд обе се ия) уб. К уб. 9 С Я	екс и НТЯ Олич комп то Цам	издан бря х ество лек- в	ия) »
<u> </u>	Сто	«Аі	подг пе адре На	ЙСКИ (н иски ре- совки 201	й яз аиме	р Нован	— П п о	ервеервеервеервеервеервеервеервеервеерв	(инд обе се ия) уб. К уб. 9 С Я	екс и НТЯ Олич комп то Цам	издан бря х ество лек- в	ия) »

ПОДПИСНЫЕ ИНДЕКСЫ



по каталогу агентства «Роспечать»

32025 - для индивидуальных подписчиков 32587

– для предприятий и организаций



подписка на любой почте России • подписка на любой почте России

по каталогу «Почта России»

и организаций

79002
- для индивидуальных подписчиков
79566
- для предприятий

В первом полугодии по индексу для индивидуальных подписчиков вы получите вместе с газетой три специальных приложения для практической работы.

А по индексу для организаций вы будете получать еще и общепедагогическую газету «Первое сентября».

Для школ, подписавшихся на **ПОЛНЫЙ КОМПЛЕКТ газет Издательского дома «Первое сентября»** (подписной индекс для организаций — **32745** или **79608**), предусмотрены скидки. Школа получит 22 предметно-методические газеты по всем направлениям школьной жизни, заполнив всего один подписной абонемент.

ПОДПИСАТЬСЯ МОЖНО И НАПРЯМУЮ ЧЕРЕЗ РЕДАКЦИЮ ИЗДАТЕЛЬСКОГО ДОМА «ПЕРВОЕ СЕНТЯБРЯ»:

- по телефонной заявке, позвонив по номеру: (499) 249-47-58
- по почтовой заявке, написав по адресу: ул. Киевская, д. 24, Москва, 121165
- по электронной заявке на адрес: podpiska@1september.ru
- или on-line через сайт Издательского дома www.1september.ru

Почтовая или электронная заявка составляется в свободной форме («Прошу оформить подписку на газету «Английский язык» с такого-то месяца на такой-то срок по такому-то адресу и на такое-то имя»).

По заявке вам будет выслана квитанция, которую вы сможете оплатить в любом отделении Сбербан-

ка России. Единственное ограничение: через Издательский дом не принимается подписка на период менее чем три месяца.

Для организаций: при оформлении <u>подписки через редакцию по безналичной оплате</u> необходимо вместе с заявкой прислать платежные реквизиты.



ТРИ СПЕЦИАЛЬНЫХ ПРИЛОЖЕНИЯ

для использования в практической работе



Издательский дом «Первое сентября»

www.1september.ru



ПРОГРАММА СКИДОК для постоянных подписчиков

Воспользуйтесь абонементом на скидки, опубликованным в №16 (август 2010 г.),

И ПОЛУЧИТЕ СКИДКУ 10% НА ПОЛУГОДОВУЮ ПОДПИСКУ УЖЕ СЕЙЧАС!

Подпишитесь еще на полгода следующей весной – получите скидку 20%

Если вы будете после этого возобновлять подписку каждые полгода без перерывов, она будет каждый раз ОБХОДИТЬСЯ ВАМ НА 20% ДЕШЕВЛЕ

Примечание. Программа скидок действует только для редакционной подписки. Таким образом, вы экономите еще и на стоимости доставки, которую редакция берет на себя. На электронные версии газет скидки тоже распространяются.

При оплате участия во всех дистанционных образовательных проектах «Первого сентября» сохраняются те же скидки.

Посмотрите, сколько вы сможете теперь сэкономить по сравнению с обычной почтовой подпиской.

	ПОДПИСКА НА ПЕР 2011 ГО		ПОДПИСКА НА ВТОРОЕ ПОЛУГОДИЕ 2011 ГОДА		
	Базовая цена	Цена с 10% скидкой по абонементу	Скидка при следующей подписке весной 2011 года		
Почтовая подписка на бумажную версию (в отделениях почты России)	1200 рублей + стоимость доставки	Скидка не предоставляется	Скидка не предоставляется		
Редакционная подписка на бумажную версию (на сайте www.1september.ru и по телефону 499-249-47-58)	1200 рублей, включая стоимость доставки	1080 рублей, включая стоимость доставки ЭКОНОМИЯ 120 РУБЛЕЙ!	СКИДКА 20%		
Редакционная подписка на электронную версию (на сайте www.1september.ru)	780 рублей ЭКОНОМИЯ 320 РУБЛЕЙ!	699 рублей ЭКОНОМИЯ 501 РУБЛЬ!!!	СКИДКА 20%		

Подробности на www.1september.ru

ОБРАЗОВАТЕЛЬНЫЕ ПРОГРАММЫ 2010

Все программы включают в себя

- Авиабилет (в основном «British Airways»)
- Оформление всех необходимых документов
- Встреча-проводы в аэропорту, все трансферы
- Проживание в семье или резиденции с трехразовым питанием
- Обучение английскому языку 20 уроков в неделю
- Обширная экскурсионная программа
- Сертификаты из школ об окончании учебы
- Медицинская страховка

Дополнительно оплачивается:

Виза - 3500 руб. (США - 5000 руб.) Страховка от невыезда – 2200 руб. Доплата за программы в Эдинбурге 4000 руб.

Специальные предложения. Скидки!

- ▶ Специальное предложение № 1 Скидка 10% с любой образовательной программы на осенние, весенние и зимние каникулы.
- ▶ Специальное предложение № 2 Скидка 10% на летние программы при полной оплате до 01.02.2010.
- ▶ Специальное предложение № 3 Скидка 5 % на летние программы при полной оплате
- ▶ Специальное предложение № 4 Клиент сам определяет бюджет своей программы.
- Специальное предложение № 5 Если Вам известно, что где-либо предлагают аналогичные программы дешевле - сообщите нам детали и получите цену еще лучше, чем у конкурентов!
- Специальное предложение № 6 Оплата программы в рассрочку под 0%

Программы без обучения – круглогодично

1 нед. - 29 900 руб. + виза + билет **Группа 7 + 1, 14 + 2, 20 + 3** Торонто, Нью-Йорк

Лондон, Эдинбург, Маргейт, Дублин,





Англия

Группа 5+1, 10 + 2, 15 + 3, 20 + 4 (руководители – бесплатно)

Family: Ашфорд, Гастингс, Кентербери, Истборн, Маргейт, Рамсгейт, Стратфорд-Апон-Эйвон, Эдинбург, Экзетер, Эксмут.

Стратфорд-Апон-Эивон , Эдиноург, Экзетер, Эксмут. **Residence:** Ашфорд, Бат, Бакстон, Бирмингем, Бристоль, Ворвикшир, Ворчестер, Гастингс, Истборн, Йорк, Оксфорд, Кентербери, Кембридж, Колчестер, Ланкастер, Лафборо, Лейчестер, Лемингтон, Лондон, Мальверн, Нордэмптон, Ньюпорт, Портсмут, Рамсгейт, Салфорд, Стаффорд, Стоктон-Он-Тииз, Стратфорд-Апон-Эйвон, Стоук, Телфорд, Халл, Хартфельд, Эдинбург, Экзетер, Эссекс.

По заявкам возможны и другие города!

Возможны комбинации городов между собой, Family + Residence, стандартный пакет в любом месте +3 ночи в Лондоне.

Residence 2 нед. – 69 900 руб. 2 нед. – 89 900 руб. 3 нед. – 89 900 руб. 3 нед. – 119 900 руб. 4 нед. – 109 900 руб. 4 нед. – 149 900 руб.

Мальта

Ирландия | Группа 5 + 1, 10 + 2, 15 + 3, 20 + 4 (руководители – бесплатно)

Ирландия: Дублин, Лимерик, Голвей. **Мальта:** Сент-Джулианс. Личная явка участников в визовый центр НЕ требуется!

Family

Residence 2 нед. – 79 900 руб. 2 нед. – 99 900 руб. 3 нед. – 104 900 руб. 3 нед. – 129 900 руб. 4 нед. - 129 900 руб. 4 нед. – 159 900 руб.

Канада | _{Группа 5 + 1}, 10 + 2, 15 + 3, 20 + 4 (руководители – бесплатно)

Канада: Торонто. США: Нью-Йорк, Бостон, Майами, Лос-Анжелес. Личная явка участников в визовый центр НЕ требуется! (США — требуется)

Family

2 нед. – 89 900 руб. 3 нед. – 109 900 руб. 4 нед. – 129 900 руб.

Residence

2 нед. – 109 900 руб. 3 нед. – 134 900 руб. 4 нед. – 159 900 руб.



Цены настоящего прайс-листа установлены в рублях по состоянию на сентябрь 2009 года и могут быть изменены в случае возможного падения рубля относительно других валют. Самая полная и свежая информация всегда на caŭme www.trinity-travel.ru



119017, г. Москва, Голиковский переулок, 13, офис 5, тел.: 7(495) 921-07-42, факс: 7(495) 921-07-46 smirnov@trinity-travel.ru

www.trinity-travel.ru

Enjoy English

М. 3. Биболетова и др.



Завершенная линия учебников со 2-го по 11-й класс:

- рекомендована Министерством образования и науки РФ и включена в Федеральный перечень учебников на 2010 / 11 учебный год;
- авторы разработчики стандарта нового поколения, примерных образовательных программ, контрольно-измерительных материалов для государственной итоговой аттестации по иностранным языкам (9-й класс);
- эффективно готовит к ГИА и ЕГЭ.

Программное обеспечение УМК

Обучающие компьютерные программы:

- "Enjoy the ABC" для 2-го класса;
- "Enjoy Listening and Playing" для 2-4-х классов;
- "Интерактивные плакаты" для 2-4-х классов;
- "Enjoy English" для 5–6-х классов.

Программы могут использоваться в классе и для самостоятельной работы дома; рассчитаны на коллективную и индивидуальную работу с применением мультимедиапроектора, интерактивной доски или персональных компьютеров; содержат поурочные методические рекомендации по эффективному использованию в учебном процессе.





Завершенная линия учебников с 1-го по 11-й класс:

- рекомендована Министерством образования и науки РФ и включена в Федеральный перечень учебников на 2010 / 11 учебный год;
- предлагает современный формат упражнений;
- эффективно готовит к ГИА и ЕГЭ.

Программное обеспечение УМК

Обучающие компьютерные программы:

- электронное приложение к учебнику-рабочей тетради "Millie-Starter" для 1-го класса содержит развивающие упражнения для быстрого и легкого погружения учащихся в языковую среду;
- электронное приложение к учебнику "Millie" для 2-го класса обучает английскому алфавиту, орфографии и чтению в игровой форме;
- "Интерактивные плакаты" для 1-4-х классов служат для презентации новой лексики и грамматики;
- электронные рабочие тетради к учебникам "New Millennium English" для 5-х и 6-х классов содержат тренировочные лексико-грамматические упражнения.

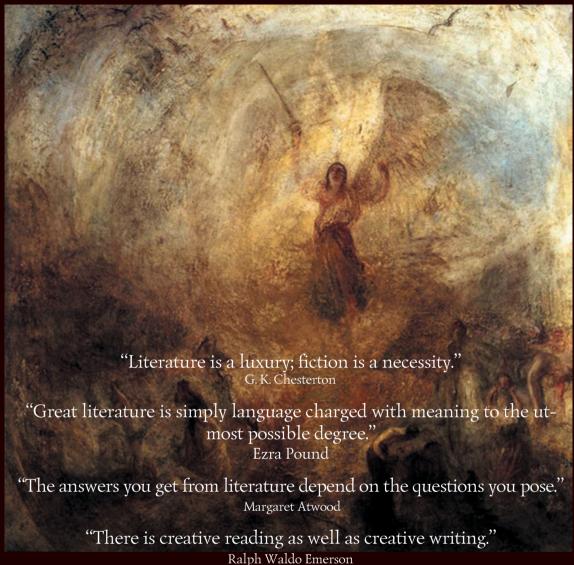
Программы могут использоваться в классе и для самостоятельной работы дома в качестве прекрасного домашнего репетитора; рассчитаны на коллективную и индивидуальную работу с применением мультимедиапроектора, интерактивной доски или персональных компьютеров; содержат поурочные методические рекомендации для учителя и раздел "Помощь" для ученика.

Интернет-поддержка учебников, дополнительные материалы, консультации с авторами и онлайн-тесты на сайтах: www.englishteachers.ru, www.ruteachers.ru, www.titul.ru, www.englishatschool.ru



Приобрести продукцию и заказать бесплатный каталог можно в издательстве "Титул" любым удобным для вас способом: по телефону: (48439) 9-10-09, по факсу: (48439) 9-10-00, по e-mail: книга почтой — pochta@titul.ru, для оптовых покупателей — umk@titul.ru, по почте: 249035, г. Обнинск, Калужская обл., а/я 5055.





"No tears in the writer, no tears in the reader." Robert Frost

"The best effect of any book is that it excites the reader to self-activity." Thomas Carlyle

"In literature as in love we are astounded by what is chosen by others." Andre Maurois

"The two most engaging powers of an author are to make new things familiar, familiar things new."

William Makepeace Thackeray

"The difficulty of literature is not to write, but to write what you mean." Robert Louis Stevenson